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The ART NEWS

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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, MAY 31, 1930

Modern French Art Dominated Past Season

Modern Museum of Art and Many Dealers Held Exhibitions of Fine Works by Contemporary and Late European Artists.

Interest in modern French art, gradually gaining momentum during the past few years, came triumphantly and overwhelmingly into the limelight of the New York 1929-1930 season. Under the leadership of the Museum of Modern Art, whose magnificent showings far exceeded even the most sanguine expectations of the critics, the giants of the contemporary French school appeared in a series of exhibitions which aroused almost unprecedented interest. Since all that was Gallic shared in the general enthusiasm for French art, many followers and minor figures in the great movement were also brought forward. However, a true measure of the intrinsic value of these "little masters" was provided by the Modern Museum, which with its insistence upon quality performed a most praiseworthy service in helping the public to separate the wheat from the chaff.

The initial exhibitions of the year were excellent forecasts of the season's trend. De Hauke's "Thirty Years of French Painting" included interesting work of varying merit ranging from Douanier Rousseau to Gromaire. The Kraushaar showing, which opened almost simultaneously, emphasized Derain's art particularly, although the artists represented ranged from Ingres to Braque. The De Hauke Galleries, a few weeks later, brought forward an extremely comprehensive collection of the paintings of Modigliani and the season was on in earnest. This artist's distinctive, if mannered style, was revealed in a group of portraits whose outward rebelliousness was tinged by deep study of early Byzantine and Sienese art. Already accepted by our more adventurous collectors, the De Hauke show served as a powerful stimulant to public interest in an artist whose untimely death hastened him on the highroad to fame.

Early November ushered in the now classic exhibition of the Museum of Modern Art, whose influential sponsors brought together in a magnificent loan show the finest group of canvases by Cezanne, Van Gogh, Gauguin and Seurat, that New York has ever seen. The exhibition, composed of the greatest obtainable examples from leading American and European collections, was productive of an almost breath taking ensemble. Here the public, which had for some time been impatient of the second and third rate paintings set before them as examples of modern French art, were able to study the giants of the XIXth century in their full stature. Some thirty of Cezanne's most powerful works revealed the master of Aix painting the earth and its figures as never before. A remarkably fine group of landscapes, portraits and still lifes by Van Gogh told in flame-like brush strokes of the artist's eternal conflict with himself, transmuted into an almost terrifying spiritual energy. In another room hung paintings by Seurat, balancing with mathematical precision the material and spiritual worlds, while Gauguin, in his South Seas and Polynesian subjects, showed himself as an epic recorder of primitive and primal mysteries. The exhibition, too great for either joy or prettiness, found a tremendous response in the New York public. Though the bitter struggles and pain-

(Continued on page 7)



"PORTRAIT OF A MAN IN UNIFORM"

By GOYA

Purchased for the William Rockhill Nelson Trust by Harold Woodbury Parsons from the Durlacher Galleries.

MUSEUM OFFICE OPENS EXHIBITION

BRUSSELS.—The second international exhibition of casts, organized by the International Museum Office (International Institute of Intellectual Cooperation), will be inaugurated on May 31st, at the Cinquantenaire Museum at Brussels. This exhibition will contain four hundred specimens of various sizes, sent by the museums and casting workshops of Athens, Berlin, Brussels, Florence, London and Paris. The casts on exhibition reproduce masterpieces of Assyria, Egypt, classical antiquity, the Middle Ages, the Renaissance and modern times up to the beginning of the XIXth century.

This exhibition has already been shown with great success at Cologne. It should be noted that the object of the International Museum Office (International Institute of Intellectual Cooperation) in organizing this exhibition was to provide a miniature sculpture museum, by means of casts. The pieces have been very carefully selected for this object. Such a museum should no doubt also contain other works which for budgetary reasons it has been impossible to include in this collection. Nevertheless, even in its present state, the exhibition may serve a very useful purpose.

Parsons Buys Paintings for Kansas City

Nine paintings have been acquired for the William Rockhill Nelson Trust in Kansas City by Mr. Harold Woodbury Parsons, art adviser to the Trust, Mr. Parsons announced today. The paintings are representative of several of the older schools and were all purchased in New York. All of them are illustrated in this number of THE ART NEWS.

De Forest Speaks On Metropolitan Anniversary

In the Bulletin of the Metropolitan Museum of Art

To mark the sixtieth anniversary of the founding of the Metropolitan Museum, the annual meeting of the Corporation, which was held in the Lecture Hall on April 14, 1930, was devoted to exercises commemorative of

(Continued on page 16)

\$200,000 GIVEN TO ROCHESTER

ROCHESTER.—Announcement has just been made that the Rochester Memorial Art Gallery is to receive a bequest from Mrs. Samuel Gould of Rochester, a lately deceased member of its board of directors, of approximately two hundred thousand dollars, the interest of which is to be used for additions to the permanent collection. It is to be known as the Marlon Stratton Gould Fund, in memory of Mrs. Gould's daughter, in whose name a memorial fountain, four Romanesque columns and a Tuscan Renaissance credenza had previously been presented to the Gallery for the Fountain Court.

This important addition to its resources gives the Gallery the opportunity to inaugurate an active policy of acquisition for the organized growth of the collections. The source of all acquisitions has heretofore been through gifts, which, although generous in their extent, have not allowed for a sustained program of active effort on the part of the directorate.

Mrs. Gould's bequest includes also a group of paintings from her private collection.

Another gift of twenty thousand dollars has lately come to the Gallery

(Continued on page 4)

New Collectors Active in Print Field

Dealers Report Large Increase in Number of Persons Buying Prints, Sales Good in First Part of Season; Rare Prints Are Eagerly Sought.

Various estimates, more or less accurate, of the volume of business in prints in America during the past season have been made and all of them are surprisingly high. An average puts the probable figure between twenty and twenty-five millions, most of which was gained in the early months of the season. The business depression, which has affected all branches of the art trade, was most keenly felt in the print rooms after the first of the year. From January until May business was very dull, but seems to have improved somewhat in recent weeks. In spite of the depression, the galleries report that the total volume of business for the year has been greater than formerly.

Very rare and fine prints and those in the lowest price range are said to have had the most ready sale. The number of collectors of prints by the early masters has increased perceptibly and many people who have hitherto been strangers to art galleries have purchased contemporary etchings and lithographs either for themselves or as gifts. It is said that this group of buyers has more than doubled in the past year.

There have been few changes in the popular ratings of contemporary etchers and even fewer additions to the list of those whose work is of fine quality. Nor does quality seem always to determine the demand for prints. Here, as in other fields, carefully nursed reputations seem to count for more than merit alone, and prints are bought quite as much for their signatures as for their beauty.

This condition is probably unavoidable for one cannot expect the buying public to change its habit of flocking to well advertised products, but there are encouraging signs in most of the galleries. Far less emphasis is placed upon investment value and print dealers seem really to be making an effort to encourage their clients to use taste instead of arithmetic in buying prints. The arithmetic is still there, but it has ceased to be the major sales argument.

Many of the galleries are making real efforts to find and encourage new men and in most cases the trend is away from the sentimental or purely romantic manner of former years. Milder forms of modernism are invading even conservative galleries and the one or two frankly modern print rooms have fared very well.

The chief contribution of modernism, so-called, has been its greater insistence upon design or composition. It has simplified the approach to art, has demonstrated the futility of pretty tricks and the insipidity of the artistic Victorians. Technique as an end has become of less moment and is no longer a sure refuge for uncreative craftsmen.

The etchers who have come into prominence this year, whether they are newcomers or those to whom recognition has been delayed, are almost all of them possessed of a more vigorous spirit than that of their predecessors in popularity. They are no weeping willows dripping moonlight on rippling streams nor are they Whistlerian echoes of a great man's eccentricities. Naturally Whistler, as well as McBey, Cameron and other British etchers have hosts of imitators whose work is more or less popular,

(Continued on page 10)

PENNSYLVANIA GETS MAIKOP TREASURE

PHILADELPHIA.—A collection of rare Scythian and Sarmatian antiquities, known to archaeologists as the Maikop Treasure, has been placed on exhibition in the University of Pennsylvania Museum, according to *The New York Times*. W. Hinckle Smith of Bryn Mawr Pennsylvania, a vice president of the Museum, is the donor.

The objects date from the Vth century B. C. to the IIrd century A. D., and include gold and silver clothing ornaments, other articles of gold and bronze, harness trappings, glass and stone necklaces, a terra cotta bowl and a fragment of a Greek figure vase of red.

All the material was found in 1912 in the excavation of a grave mound near Maikop in the Kuban River district of Southern Russia. By the discovery of the fragment of vase, archaeologists were able to identify the tomb as belonging to the Scythian culture of the Vth century B. C.

NEWARK ISSUES NEW PERIODICAL

NEWARK.—*Design in Industry* is the title of a new publication which has just been issued by the Museum and the Public Library of Newark, New Jersey. Following plans of John Cotton Dana, late director of both institutions, the purpose of *Design in Industry* is to keep the designer informed about the latest articles on the subject of design to be found in magazines, books and pamphlets in the Newark Library and the many sources of design available in the collections of the Museum. Miss Catherine Van Dyne of the Library staff is the editor.

Sixty-five magazine articles, books and pamphlets on architecture, ceramics, color, furniture, interior decoration, jewelry, lighting, merchandising, printing and advertising in their relation to design are listed with annotations in the first issue of *Design in Industry*.

Introducing the new periodical, Miss Beatrice Winsor, Librarian of Newark, and Director of the Newark Museum, writes:

"We trust that the manufacturer and designer will find this publication useful and we should be glad to have suggestions from them for increasing its service. If the publication proves useful, we expect to enlarge its scope. We hope for criticism so that we may improve each issue."

Design in Industry is planned as a monthly publication. Residents of Newark will receive it on request. Issues will be mailed to non-residents for twenty-five cents.

\$200,000 GIVEN TO ROCHESTER

(Continued from page 3)

in the bequest of Dr. Charles A. Dewey of Rochester. The income of this fund is to be devoted to the acquisition of paintings and objects of art for the permanent collection. The first purchase made from it, which has just been announced, is "Houses and Trees" by Maurice de Vlaminck, a notable example of the work of that contemporary romanticist.



"HAGAR AND ISHMAEL WITH THE ANGEL"

By GIOVANNI BATTISTA TIEPOLO
Purchased for the William Rockhill Nelson Trust by Harold Woodbury Parsons from A. S. Drey.



"PARLIAMENT OF BIRDS"

By HONDECOETER
Formerly in the Holford collection and purchased for William Rockhill Nelson Trust by Harold Woodbury Parsons from Thomas Agnew & Sons.



"EVENING"

By AELBERT CUYP
Purchased for the William Rockhill Nelson Trust by Harold Woodbury Parsons from the Robert C. Vose Galleries, Boston.

WEST POINT GETS ARNOLD'S DESK

WEST POINT. — The Benedict Arnold desk, long sought by museums and private collectors, whose history is closely interwoven with the Revolution, was presented to West Point Museum on Wednesday, May 28th, by the New York State Officers' Club of the Daughters of the American Revolution, according to the Associated Press.

For many years this desk reposed in what had been Arnold's office in Fort Constitution, now Constitution Island, off West Point. In Revolutionary days a chain was extended across the Hud-

son River channel at this point to prevent the passage of the British fleet.

When the island became the Warner estate the desk was moved into the Warner home, but Susan Warner, author of *Queechy*, *Wide, Wide World* and other books, would never use it "because it had belonged to a traitor."

The desk passed eventually into the hands of Mrs. Helen H. Denton of Peekskill. The Warner sisters, Susan and Anne, had left it to Mr. Denton with the understanding that it would go to West Point should he ever dispose of it. The New York State Officers' Club of the Daughters of the American Revolution bought the desk last October for presentation to the Military Academy museum.



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By GUARDI

MEXICAN ART TO BE CIRCUITED

PITTSBURGH. — Announcement was made on May 27th at Carnegie Institute of the schedule of the Exhibition of Mexican Art to be held in the United States during the years 1930-1931.

The exhibition, which will include both fine and applied Mexican art, was initiated by Ambassador Dwight W. Morrow, financed by the Carnegie Corporation, and it will be presented in the cities of the United States under the auspices of the American Federation of Arts. The collection was assembled by Homer Saint-Gaudens, Director of Fine Arts, Carnegie Institute, during a visit to Mexico last November. The purpose of this exhibition is to acquaint the people of the United States with modern Mexican art, and to promote a better understanding between this country and Mexico.

The exhibition will be officially opened in Mexico City under the aus-

pices of the Mexican Government, and will be on view from June 15th to 25th in the building of the Department of Public Education. This is the building which has been made famous through the decorations by Diego Rivera, the Mexican mural painter, whose works will be shown in the exhibition.

After the showing in Mexico City the collection will be moved to New York where it will be presented at the Metropolitan Museum before going to seven other American cities.

The schedule for showings in the United States is as follows.

Metropolitan Museum, New York City; October 13-November 10, 1930.
Museum of Fine Arts, Boston; November 25-December 16, 1930.
Carnegie Institute, Pittsburgh; January 7-February 4, 1931.
Cleveland Museum of Art, Cleveland; February 18-March 11, 1931.
Corcoran Gallery of Art, Washington; April 1-April 22, 1931.
Milwaukee Art Institute, Milwaukee; May 13-June 3, 1931.
J. B. Speed Memorial Museum, Louisville; June 24-July 15, 1931.
Pan-American Round Table, San Antonio; August 12-September 2, 1931.
Dr. Atl, a Mexican artist and chief of

GRAPHIC INSTITUTE ELECTS OFFICERS

The American Institute of Graphic Arts has elected Frank Altschul honorary president and Harry A. Groesbeck, Jr., president, it was announced on May 26th, according to *The New York Times*. Laurence B. Siegfried has been chosen first vice-president. Other vice-presidents are George P. Brett, Jr., Horace Carr, George H. Carter, Porter Garnett, Frederic W. Goudy, Dard Hunter, Spencer Kellogg, Jr., Arnett W. Leslie, Walter W. Manning, Hal Marchbanks, Henry H. Taylor and Daniel Berkeley Updike. William Reydel is corresponding secretary, William C. Magee, recording secretary, and F. W. Shaefer, treasurer.

the Museums Department in Mexico, and Count René d'Harnoncourt, a connoisseur of Mexican art, will accompany the collection to the United States and will lecture on it.



"Winkie" by Lilius T. Newton, A. R. C. A.

Contemporary Canadian Artists

An exhibition of sixty outstanding paintings, almost without exception the work of living Canadian artists, goes on view June 3rd. The group as a whole is a distinctly Canadian expression, strongly imbued with the spirit of the north.

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"PORTRAIT OF THE RT. HON. JOHN FOSTER, AFTERWARDS LORD ORIEL"

By GILBERT STUART
Purchased for the William Rockhill Nelson Trust by Harold Woodbury Parsons from the Knoedler Galleries.

ARCHITECTS MEET IN WASHINGTON

"Modernism" was the theme of a national symposium at the sixty-third convention of the American Institute of Architects which was held in Washington from May 21st to 23rd, according to the *New York Herald Tribune*. More than six hundred architects, representing chapters in all parts of the country attended.

The whole field of contemporary architecture was discussed in the symposium organized by Charles Butler of New York and presided over by Louis La Beume of St. Louis which occupied the opening day's session of the convention. Mr. Butler and Mr. La Beume are directors of the Institute.

In the morning there was a lively debate between George Howe of Philadelphia, whose views are modernistic, and G. Howard Walker of Boston,

spokesman for the conservatives. A general discussion followed.

Everett V. Meeks, dean of the Yale School of Fine Arts; Earl H. Reed Jr., of Chicago, and Ralph T. Walker of New York, all modernists, were the afternoon speakers.

This is the first time, according to Mr. Butler, that such an extensive group survey of contemporary architecture has been made. Modernistic practices, he explains, are being forced on architects by tendencies of present-day building, and there was need for full analyses of all aspects of the problem. Design of tall office buildings, he points out, is the chief factor in influencing architects to employ modernistic treatment. Technical difficulties in skyscraper design are causing architects to emphasize mass rather than detail.

"Architecture, like other arts," Mr. Butler says, "must be free to respond to man's developing needs and widening horizons. To cramp it by rigid adherence to the technique or formulae of other time, or by uncongenial dogmas, would be to dry up the springs of its inspiration. In Le Corbusier's statement that architecture should 'mirror the age' is crystallized the belief of the modernist."

"The new is always startling. Appraising the unfamiliar is difficult. The way to familiarity with modernism lies through thorough discussion. Evasion, of the old school diplomat type, is not for the successful architect, whether he inclines in his sympathies toward the conservative or the modernistic."

To many architects, Hubert G. Ripley, of the Boston chapter of the Institute, declares, modernistic architecture is "a painful and mordant ebullition."

"Modern architecture," he points out, "may be evaluated by the application of the same standards by which the old was judged. Intuition or a cultivated taste are essential for the full appreciation of the harmonies of Karnak, the Acropolis and Rheims."

"It may be that the new simply astonishes by its seeming crudeness without evoking esthetic emotion, whereas thoughtful analysis and the application of the laws of axis and symmetry will dissolve preconceived intolerances and inherent prejudices."

"Both the critic and the artist must discard the notion that only so-called existing values are absolute. The possibilities of art are infinite, and by the exercise of a scholarly degree of pragmatism we may be sowing the seed of a richer and more complex culture of the future."

Mr. La Beume thinks that America is not yet certain of just what it is trying to express. "Today there is a



"L'ATTENTE"

By JEAN FRANCOIS MILLET

Purchased for the William Rockhill Nelson Trust by Harold Woodbury Parsons from the Knoedler Galleries.

ferment going on in the minds of men all over the world, and artists are stirring uneasily with the desire to express the relation of their work to contemporary life," he asserts.

"Thus the course of history is confirmed, and the impulses which make history are repeating themselves. Our difficulty lies in the fact that we are witnessing the gropings and are stung by the growing pains; our time of serenity and sureness has not yet come."

Development of the national capital, city and regional planning, public education, industrial relations, preservation of historic monuments, registration laws for architects, the allied arts, contracts, competitions, public works, craftsmanship, architectural practice and plans to develop The Octagon, headquarters of the institute in Washington, as a national center of architecture, were among other topics discussed.

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Modern French Art Dominated Past Season

(Continued from page 3)

ful labor embodied in these masterpieces of a new epoch in art, required real effort from all who saw them, the crowds that thronged the Museum bore witness to genuine appreciation of a fine enterprise, remarkably carried through.

The gayer and more sensuous temperament of Renoir, revealed in Knoedler's fine showing of canvases of the classic period, opened almost simultaneously with the Modern Museum showing and provided an excellent supplement to it. The paintings on view were of extraordinary beauty, revealing in jewel-like renderings of women and girls, superb in their sensuous textures, the joyous poems of the last great Romanticist of France. "Baigneuses dans la Forêt" illustrated the artist's superb painting of the nude; the "Moulin de la Galette," his amazing power to compose in pure color; the "Femme aux Lilas," his personal exquisiteness of portraiture.

An exhibition held at the Newhouse Galleries during November of paintings by leaders of the Paris school, though providing a comprehensive summary of current work by the best men in France, was somewhat overshadowed by the unusual importance of the Modern Museum and Knoedler shows. The men to whom the honors usually fall, such as Matisse, Picasso and Derain, were more or less kept in the background, thus focussing particular attention upon one of Chirico's most brilliant compositions, an unusually solid Utrillo of the "white period" and a Modigliani portrait of uncompromising angularity.

After an interlude of less serious exhibitions of French art, the fortnight before Christmas was enlivened by the Valentine Gallery's showing of recent paintings by Matisse, the majority of them dating after 1925. The exhibition was finely illustrative of the most recent phase of the artist's development—the addition of third dimensional values to his art. In such a work as "Le Repos" this astonishing colorist revealed that he could compose in volumes quite as skillfully as in two dimensional forms. His amazing vigor and successful defiance of all safe and sane principles were again evidenced by such works as "La Femme à la violette." Above all, this showing demonstrated the slow and logical development of Matisse's career, marked even now by no signs of resting upon attainment. Instead it seemed clear from the Valentine showing that Matisse was entering upon new and more fertile fields.

A mid-January exhibition at the Wildenstein Galleries of still life paintings loaned by Mr. and Mrs. Chester Dale gave the general public an opportunity to see an interesting group of works from one of the best known of New York private collections. Although the showing was entirely confined to French masters of the XIXth and early XXth century, the restriction to a single type of composition afforded many interesting contrasts of method and personality, ranging from the sensuous gaiety of Manet and Fantin Latour to the searching analyses of Cezanne and Braque.

On January 19th, the Museum of Modern Art after a rather disastrous attempt to elucidate the American scene, again turned to France and staged its provocative "Painting in Paris" show unrivalled since the far off days of the Armory in first rate paintings by modern Frenchmen. The quality throughout was amazingly high and except in the case of Matisse it would have been difficult to improve greatly upon the selection. Braque and Picasso, who stood out as the leaders of the exhibition, were both splendidly represented by works which afforded most interesting contrasts between the greatest forces in the cubistic movement. The Braques showed the artist's power in developing his theories of formal relation with a cold scientific precision. The Picassos, on the other hand, with their greater facility and higher spirits, were the sensation of the show. Almost all phases of the artist's kaleidoscopic career were illustrated by the fourteen paintings in the Modern Museum show. Although major honors went to these two men, several other leaders were strongly to the front. Among these were several extremely fine Derains, a number of works by Segonzac, a group of characteristic Bonnard and power-

ful things by Rouault. Other minor artists such as Dufy, Friesz, Utrillo, Vlaminck, Lurcat, etc., were seen at their best.

The showing at the De Hauke Galleries in April of the revolutionary bomb throwers of twenty years ago, was doubtless stimulated by the interest aroused in the cubistic productions on view at the Modern Museum. Although few of the works assembled for this strictly abstract showing were of great importance in themselves, the paintings on view formed an interesting resume of the possibilities and limitations of cubism. It revealed again the indebtedness of modern art to the insistence of these early experimenters upon solid construction and consistent pattern. Many pictures were excellent as decoration and had real value as pure design. A few, among them works by Picasso, Gleize, de la Fresnaye and Leger, had deeper and more permanent qualities.

One of the most interesting of the one-man shows of the season was Mr. Brummer's Rouault presentation in April. Paintings dating from 1896 to 1929, revealed the strange and unswerving logic of this artist's development, his uncompromising brutality, his indifference to all the changing currents of French art during the past thirty years. Dominated by the haunting "Le Potentat," the exhibition revealed to Americans for the first time, many facets of a talent which cannot be ignored, even if it is not generally loved.

Another of the season's comprehensive retrospectives was the Knoedler showing early in April of paintings by Derain dating from 1911 to 1930. Twenty-eight canvases, among them examples of each stage in the painter's

development, revealed in almost unbroken sequence the artist's primary concern with the solidity of objects, his revival in modern art of the mathematical, calculated forms of Poussin and the great French classicists. Though debts to Cezanne and Renoir were clearly apparent, the showing again demonstrated that Derain is never a copyist or an imitator, but a master of architectural still lifes and sculptural figures, using what he has learned from others to serve purely personal ends. One of the finest pictures in the collection was the "Grand nu assis," notable for its subtle rhythms and unusual concern for the beauty of the entire canvas.

The season's most significant exhibition of French sculpture was afforded by the group of finely selected Maillols presented by the Modern Museum in March. Here famous pieces previously included in the Brummer showing of a few years ago and a number of important recent works formed an ensemble that did much to clarify the somewhat lazy ideas of the general public concerning true sculptural values. Although there was considerable variety of treatment in the exhibition, almost all of the figures and torsos on view were excellent embodiments of the great Frenchman's feeling for the rhythmic movement of his entire composition, the strength and vigor of his modelling.

The Rosenbach exhibition late in November of small bronzes by Bourdelle, aroused especial interest because of their creator's recent death. About forty pieces, the majority of them reductions of monumental works, were expressive of the artist's buoyant, passionate spirit, even if his true

(Continued on page 8)



Iron figure of an Arhat, seated, with both arms raised in front, the right hand in preaching attitude, the left holding a book. Remarkably good cast. Inscription on fold of garment giving a date corresponding to 1497 A.D. Ming Dynasty. 43 inches.

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Modern French Art Dominated Past Season

(Continued from page 7)

strength is only apparent in the heroic figures. At the Balzac Galleries in January, a showing of Rodin bronzes comprised casts of some especially famous pieces which served to reveal again the tremendous physical energy with which this XIXth century iconoclast endowed his figures. Although the works on view were of varying quality and importance, almost all of them revealed Rodin's mastery of surface, his proper valuation of light in sculpture. In this connection we may also mention a showing of drawings by this same master at Kraushaar's in February.

The only showing of Despiau's work during the season was at the Fifty-Sixth Street Galleries, where notable examples from the collection of Mr. Frank Crowninshield filled a large gallery with bronzes which held the quivering sense of life peculiar to this artist. Although many of the examples

on view had been seen in the earlier Brummer showing, the display aroused great interest.

Many less significant, but none the less interesting groups and one man showings played their part during the year in presenting a well rounded picture of modern French art. Raoul Dufy, at the Valentine Galleries, provided a welcome November interlude in a strenuous season, with some of the most solid work he has ever shown in New York. At these same galleries, early in January, a few paintings and a large group of watercolors by Gromaire gave Americans the first adequate opportunity of judging the talent of one of the most vigorous members of the younger Paris group. Roland Oudot, on the other hand, who was given a March exhibition demonstrated that a return to romanticism demands more than tender harmonies and facile draughtsmanship.

The Brummer Galleries throughout the season contributed from time to time to our understanding of some of the younger French artists. Harbor scenes and other paintings by Othon Friesz gave a pleasant account of this artist's balance and clarity of expression. The alert and vigorous Max

Jacob, also tendered a one-man show, rewarded those able to appreciate the intimate nature of his talent. The most original of the season's shows at these galleries was, however, undoubtedly the group of paintings and sculptures devoted to the charms of the French actress, Maria Lani, whose personality underwent chameleon-like changes at the hands of her many Parisian portrayers. The bust by Despiau was the most beautiful and serene work in an exhibition made varied by such contrasting talents as Pascin and Man Ray, Bonnard and Van Dongen.

Only tepid interest was aroused by the December showing at Brummer's of Mr. Gallatin's latest acquisitions for the Gallery of Living Art, of which the most startling feature was Miro's "Dog Barking at the Moon." However, kindly loans of some fine pictures from private collections helped to lend weight and interest to an exhibition which would otherwise have been rather mediocre.

Many other showings of varying quality took place during a season that was notable for an almost dizzying succession of exhibitions. The De Hauke Galleries, devoting themselves almost

exclusively to modern French art, held a number of group and one-man shows in addition to those previously reviewed. In their December offering of watercolors and drawings by XIXth century French masters, Lautrec's portrait of Oscar Wilde and drawings and pastels by Degas dominated an engaging, if scarcely homogeneous ensemble. In May, Asselin, Coubine, Thomsen and Marquet formed a quartet largely upheld by the delightful water colors of the latter artist. Other exhibitors at these galleries included the facile Jacques Mauny, who entertained us with his frequent surprises and occasional irrelevancies and the sea-loving Joubert whose watercolors of ships and harbors were notable for their unpretentious quality.

The Reinhardt Galleries, also, put on a number of French shows. Their Derain and Picasso exhibition, early in February was rather eclipsed by the far more brilliant showing of the same masters at the Museum of Modern Art although several of the Picassos were of the first quality. In a group show of flowers and still life paintings held in December, these galleries brought together a group of familiar Parisians who demonstrated primarily that good

pictures are pleasant to look at and delightful to own. A sparkling early Matisse, three pastels by Redon, Renoir's "Citron et Cafetiere" and Derain's "Roses" were among the most notable features of the show. Works by Picasso, Modigliani, Friesz, Braque, and Vlaminck, although already familiar to the regular gallery goer, composed a March show which revealed somewhat audaciously that really good paintings lose nothing through the test of repetition.

French art also formed the most substantial ingredient in the season's fare at the Balzac Galleries. Here New Yorkers had their first opportunity of seeing a large number of works by Kisling, chiefly ingratiating because of their gay color and alluring textures. The Utrillo exhibition, in the same exhibition rooms, presented a large group of canvases from varying periods which included many of the familiar and intimate scenes in Montmartre, while the Chiricos, assembled late in May, made up a rather uneven group in which some amazingly stupid pictures contrasted with a few ranking among the very good things in contemporary art. Jadwiga Bohdanowicz, a

(Continued on page 9)

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Modern French Art Dominated Past Season

(Continued from page 8)

favorite pupil of Bourdelle's, who, however, seemed more influenced by Rodin, was also presented at these galleries. The March showing of Constantin Guys, echoing the Parisian celebration of the centenary of Romanticism, although essentially modern in spirit, scarcely belongs within the scope of this review.

A number of other scattered showings of Gallic art deserve mention in this article. Among these are the paintings from the Dale Rosenberg and other collections included in the opening exhibition of the Fifty-Sixth Street Galleries; a good, if scarcely stimulating group of canvases by Albert Andre at Durand-Ruel's; the clever decorations of Jean Dufy at the Balzac Galleries; and Marie Sterner's showing of Menkes' sophisticated and witty talent.

With French art usurping the center of the New York exhibition stage, representatives of other European countries played a distinctly minor part in the season. The sole exception was undoubtedly the German sculptor Lehmbruck, whose work had been almost entirely unfamiliar to Americans before his fine presentation at the Museum of Modern Art. Although forced to stand comparison with Maillol, several of Lehmbruck's figures equaled the great Frenchman's in strength and vigor, if not in rhythmic unity. Dominated by the fine torso of a woman, lent by Smith College, his group of work did much to revive the somewhat tepid interest of New Yorkers in modern German art.

(Continued on page 10)



"PORTRAIT OF SIR GEORGE COOKE, BART."

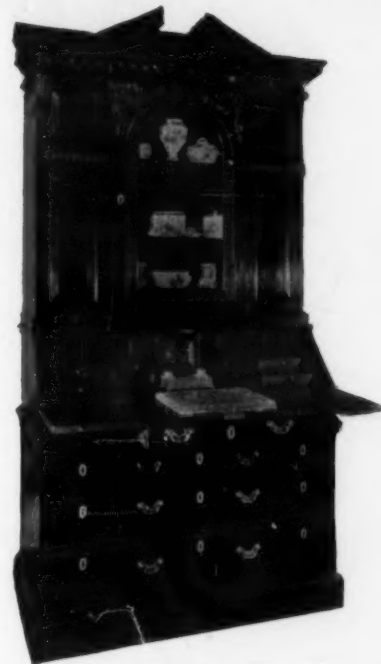
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Modern French Art Dominated Past Season

(Continued from page 9)

The abstract dream poems of Paul Klee, shown on this same occasion, produced a considerable stir among a little circle of serious appreciators but failed to make a great impression upon the New York public as a whole.

Contemporary British art was not greatly in evidence during the season, the only showing of any claims to importance being the December exhibition held at Agnew's. This rather solemn show, lightened only by Sickert's wit, included characteristic works by Augustus John, Wilson Steer and other London favorites.

At the Fifty-sixth Street Galleries in December five sculptures by Carl Milles represented Sweden's most important artist. Although the examples on view evinced a rather close following of tradition, Milles' figure showed a vigor lacking in most contemporary sculpture.

Pedro Pruna, last year's Carnegie prize winner, was the most important of the few Spanish artists seen in New York during the course of the current season. Mrs. Sterner's showing of paintings and watercolors was the first real exhibition of his work held in this country. Although strongly influenced by Picasso, Pruna's admirable draughtsmanship and ability to compose in tones of white won him considerable attention. Spanish sculpture was represented by José de Creeft at the Ferargil Galleries whose work, if rather mannered, showed skillful use of the *taille directe*.

Other foreign sculptors who showed during the season included the popular, but rather over-dramatic Mestrovic, whose Slavic love of the grandiose was revealed in a group of large works at the Fifty-sixth Street galleries. At these same exhibition rooms in January, Sava Botzaris, a clever Greek artist, with a talent for witty portraiture in bronze was introduced to the American public.

The Italian artist, Emma Ciardi, held her annual showing at the Howard Young Galleries in November, presenting her characteristically romantic pictures of bygone days. At the Delphic Galleries in December Mario Toppi revealed that the acclaim which greeted his work some five years ago has not hampered his development as a fine draughtsman with a highly individual style.

Modern painting in Belgium was represented by the Newhouse showing of the work of Medard Verburgh, an earnest follower of Cezanne who carries out his creative ideas most completely in the still lifes. At the Montross Galleries, the Dutch painter, Konijnenberg, who enjoys great popularity in the Netherlands, showed during February a large group of compositions many of which were inspired by mythological subjects.

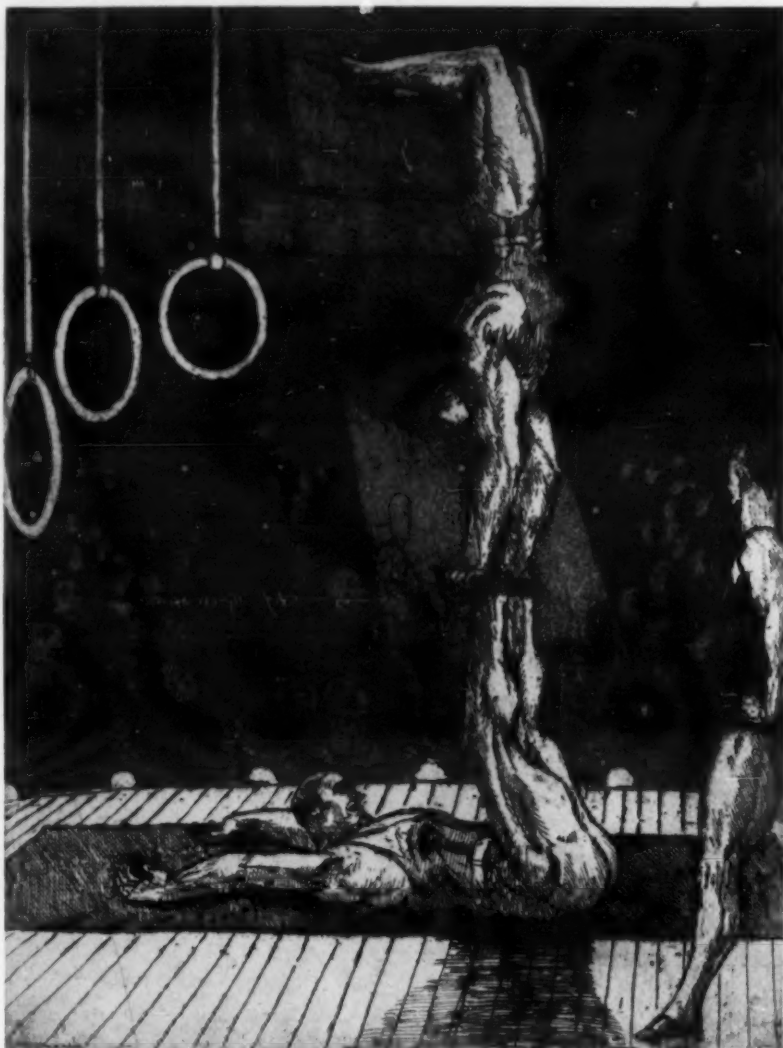
In the two following issues of THE ART NEWS, American art during the 1929-30 season and the showings devoted to old masters, early sculpture and antique Oriental art, will be given separate reviews.

New Collectors Active in Print Field

(Continued from page 3)

but it is not upon these that the future of etching depends. A new spirit is at work and has already found prophets. Whether these will prove to be major or minor it is still too early to say. Among them are Kuniyoshi, Pascin and the faithful Ganso, Higgins, Hopper, Sternberg, Lowengrund, Lozowick and Bacon. Sterner has put new life in the romantic school and there are several men who are splendidly gifted in singing the melodies of other days.

Exhibitions during the year have followed the usual pattern. At Knoedler's there have been several excellent displays of early prints and engravings.



CIRCUS NO. 1. "THE TUMBLERS"

By H. STERNBERG

Courtesy of the Macbeth Gallery.

Macbeth has had few one-man shows, but maintained a continuous exhibition of good American prints. Kleemann-Thorman have shown contemporary British and American etchings and had an amazing success with Sterner's show. Ferargil's outstanding event was the exhibition of Dyson's satirical prints, technically excellent and witty enough to achieve immediate popularity. At Harlow's the Rembrandt exhibition was fine and won a merited success. Keppel and Kennedy both held first rate exhibitions of old and modern masters.

RODIN EXPOSITION IN AMSTERDAM

AMSTERDAM. — For the second time in a comparatively short period an exhibition of works by Auguste Rodin has been opened at the municipal art gallery here, according to *The New York Herald* of Paris. Following an introductory address on the works of the sculptor by Mr. J. B. de la Faille, the exposition was declared open by M. A. Kammerer, French minister in The Hague.

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ENGLISH MEDIEVAL ART EXHIBITED

LONDON.—Any doubts about the reality of an English school of medieval art ought to be set at rest by the two exhibitions of the subject which have been organized at the Victoria and Albert Museum and the British Museum respectively, writes the art critic of the *London Times*. This is the first time that we have had the subject illustrated as a whole and in its more important aspects; for, grateful as we were for the exhibition of British primitive paintings at Burlington House in 1923, it is questionable if it could have such a convincing effect upon the profane. In proportion as the emphasis is put upon movable paintings doubts and reservations arise; it is when, as now, the emphasis is put upon such things as illuminated manuscripts, carvings in wood and stone, embroideries, memorial brasses, stained glass, plate and ironwork that the evidence for the native school becomes overwhelming. Since these two exhibitions will run concurrently with the Festival of English Church Art, which is being held from June 16th to July 2nd, it may be well to say that one effect of them is to warn us of the impossibility of anything like a revival on the same lines. Religious art of a kind can still be produced, but it must be fundamentally different in kind; for these two exhibitions bristle with the evidence that medieval art arose out of the whole texture of medieval society, dominated by a single and highly organized church, and, owing much to the skill, owed



"SLEEPING BOYS"

Courtesy of the Macbeth Gallery.

By MARGARET LOWENGRUND

nothing at all to the religious convictions or aspirations of the individual artist.

What strikes one at once on enter-

ing the North Court of the Victoria and Albert Museum is the skill with which so varied a mass of material has been brought into coherence; and

examination shows that the effect of unity is largely due to the happy thought of surrounding the court with a frieze of rubbings of memorial

brasses, with, below them, copies of wall paintings made by Professor E. W. Tristram. Not only do the brass rubbings bind the whole collection together, but their strongly vertical tendency, as of pinnacles, points the prevailing character of medieval art in most of its forms. The place of honor, in the center of the north wall, is rightly held by the portrait of King Richard II, from Westminster Abbey, one of the unquestioned triumphs of English medieval painting.

Though a great many of the objects are from the museum collections, it is very largely a loan exhibition, for which we are indebted to the King, most of the English cathedrals, Cardinal Bourne, and the authorities of Downside, Oscott, and Stonyhurst, Oxford and Cambridge Colleges, the Society of Antiquaries, the City Companies, churches throughout the country, and the British Ashmolean, Fitzwilliam, and many provincial museums. From the Louvre has come a very precious, XIIIth century relief of the Virgin and Child, on whale's bone, and the J. Pierpont Morgan Library in New York has lent the twelve finest examples of English medieval illumination in its collections.

So far as possible the arrangement is chronological. The first bay represents the period up to about 1200; the second from 1200 to 1350, with embroideries as an important group; then follow works of the XIVth and XVth centuries, grouped around the portrait of Richard II; a collection of glass is followed—on the east wall—by a selection from alabaster carvings of the XVth and early XVIth centuries; and the last section is distinguished by the sumptuous funeral palls lent by the City Companies and other corporations, and by the beginnings of the domestic furniture of the Tudor period. By way of a full stop,

(Continued on page 13)

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ENGLISH MEDIEVAL ART EXHIBITED

(Continued from page 12)

over the entrance door there is a plaster cast of "Christ in Majesty between Angels," from the south door of Lincoln Cathedral, made before its restoration.

Any attempt to describe such an exhibition in detail would be idle, and the most that can be done here is to name a few of the more striking things. Partly on account of their scale and comparative unfamiliarity, an immediate impression is made by the works in sculpture, especially the two stone figures of the Annunciation, from the Chapter House of Westminster Abbey. That of the Virgin, in particular, with its mastery of drapery composition in straight folds, and extraordinary effect of waiting stillness, must astonish everybody. Other works in sculpture which proclaim the merit of the school are the relief of "The Wicked in Hell," recalling Indian work, from York Minster, the limestone relief of "The Virgin and Child," showing affinities with French Romanesque, found in a wall at York Minster, and the later figures in painted oak from Wells.

On press day the illuminated manuscripts lent by Mr. C. W. Dyson Perrins from his famous collection had not yet arrived, but the glories of Mr. Pierpont Morgan's collection—including the *Huntingfield Psalter* and the *Radford Priory Bestiary*—were there together with the great *Winchester Bible*, with its page in line, bringing home the quality of English draughtsmanship, and the *Sherborne Missal* lent by the Duke of Northumberland. But, indeed, this is an exhibition best left to the intelligent visitor under the guidance of the excellent catalogue—which contains no fewer than 1,106 items.

The exhibition at the British Museum is limited to illuminated manuscripts from its own collections and there need be no hesitation in saying that one of its objects is to make sure of the *Bedford Psalter*, included, for which a substantial sum remains to be collected if we are not to fail disgracefully the opportunity generously provided by Mr. Pierpont Morgan. Beginning with the *Lindisfarne Gospel*, and arranged chronologically what the collection brings home when looked at broadly—and allowing for the glories of color and gilding in later works—is the quality of English drawing in line; a line that is neither constructive nor descriptive, but expressive, with a vitality of its own, irrespective of the forms that it encloses. To disparage this kind of drawing—which persists through English art, through pre-Raphaelite illustrations and down to Mr. Low—because it is not classical, is simply stupid. Having affinities in the East, it is definitely an English gift. In the first case are arranged the works coming between the *Lindisfarne Gospel* and the earliest Winchester illuminations—in one of these we see the Celtic interlaced strapwork breaking into leaf—such as the *Canterbury Gospels* of the late VIIIth, and the *Bosworth Psalter*, of the late Xth century. Then follow the treasures of the Winchester school, in its earlier and later phases, and with the XIIIth century we come to St. Albans, with the *Historia Anglorum* with drawings from the hand of Matthew Paris, as one of its glories. Later still there is *Queen Mary's Psalter*, with its delicate line drawings in the margins, and the last exhibit is the *Lectinary for Salisbury Cathedral*, with a portrait of John Siferwas, the artist of the *Sherborne Missal* at South Kensington.

SPORTING PRINTS IN RECENT SALE

LONDON.—Old pictures and drawings from various sources, formed the subject of the sale at Messrs. Christie's on May 2nd, which brought a total of £4,524.

A set of four fox-hunting subjects by J. F. Herring, signed and dated 1821, sold for £514 (W. Sablin); a set of four horse racing pictures by S. Alken, £420 (J. Roe); J. F. Herring's (Senr.) "A Racehorse, with Owner, Trainer, and Groom," £304 10s.; "Portrait of 'Grey Momus,' the property of Lord George Bentinck," by the same artist, £199 10s.; B. Herring's "The Mitcham, Tooting, and London Coach," 1832, £120 15s. (all Ackermann).



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WHY DO THEY GO
TO THE PICTURES?

By CLIVE BELL

In Les Arts à Paris

By "the pictures" I do not mean what everyone else means, the moving pictures. Everyone goes to them and everyone knows why; it is that everyone enjoys them. But I was thinking of the sort of pictures one finds in the National Gallery and the Louvre and more especially of those Italian pictures recently on view at Burlington House. Why does everyone go to see them? Why have the people of England, men, women and children, flocked to that show as they flock to the Derby, in chais-a-bancs, motorbuses and special trains from every corner of the realm? Why?

One thing is clear; they have not come because they like Italian pictures. If they liked Italian pictures they would go to the National Gallery. In the National Gallery there is an exceptionally fine collection of Tuscan, Umbrian and Venetian paintings, visible all the year round, and four days a week free of charge. Yet the National Gallery is never crowded. On the contrary, were it not for the conscientious tourists with their Baedekers, the custodians and the lovers it would be one of the loneliest spots in Europe, whereas Burlington House during these three last months has been one of the most congested. And since the public does not go there for pleasure, for what does it go?

When I said that the public flocked to Burlington House I used the word "flocked" advisedly. One speaks of a flock of sheep. Mr. Jones, Mrs. Jones and all the little Joneses go to see the Italian pictures because everyone goes, and Mr. Jones (possibly accompanied by Mrs. Jones) goes to the Derby for much the same reason. Also Mr. Jones (a linoleum manufacturer in a fair way of business who cannot tell a thoroughbred from a hackney) will, long before the horses have rounded Tattenham Corner, put down his glasses and confide to all who may be listening that "the favorite wins," or "is beat," as the case may be—that will depend upon the

way he has been betting—while in Burlington House he will inform Mrs. Jones and the little Joneses that the Christ in Piero della Francesca's "Flagellation" is badly drawn. Yet only one born with a gift of observation, which has been improved by exercise, can possibly tell a quarter of a mile from home whether the leading horse can stay, and only those who have cultivated a rare native sensibility can understand so much as what is meant by good drawing. Nevertheless Mr. Jones goes to the Derby and to the Italian pictures too.

When I say that he goes because everyone goes I am, of course, begging the question. For why does everyone go? Neither, if I say that everyone goes because the newspapers tell him or her to go, have I much advanced the discussion, since the newspapers are only everyone become articulate, more or less. Why does everyone tell everyone to go? More simply, why does everyone go?

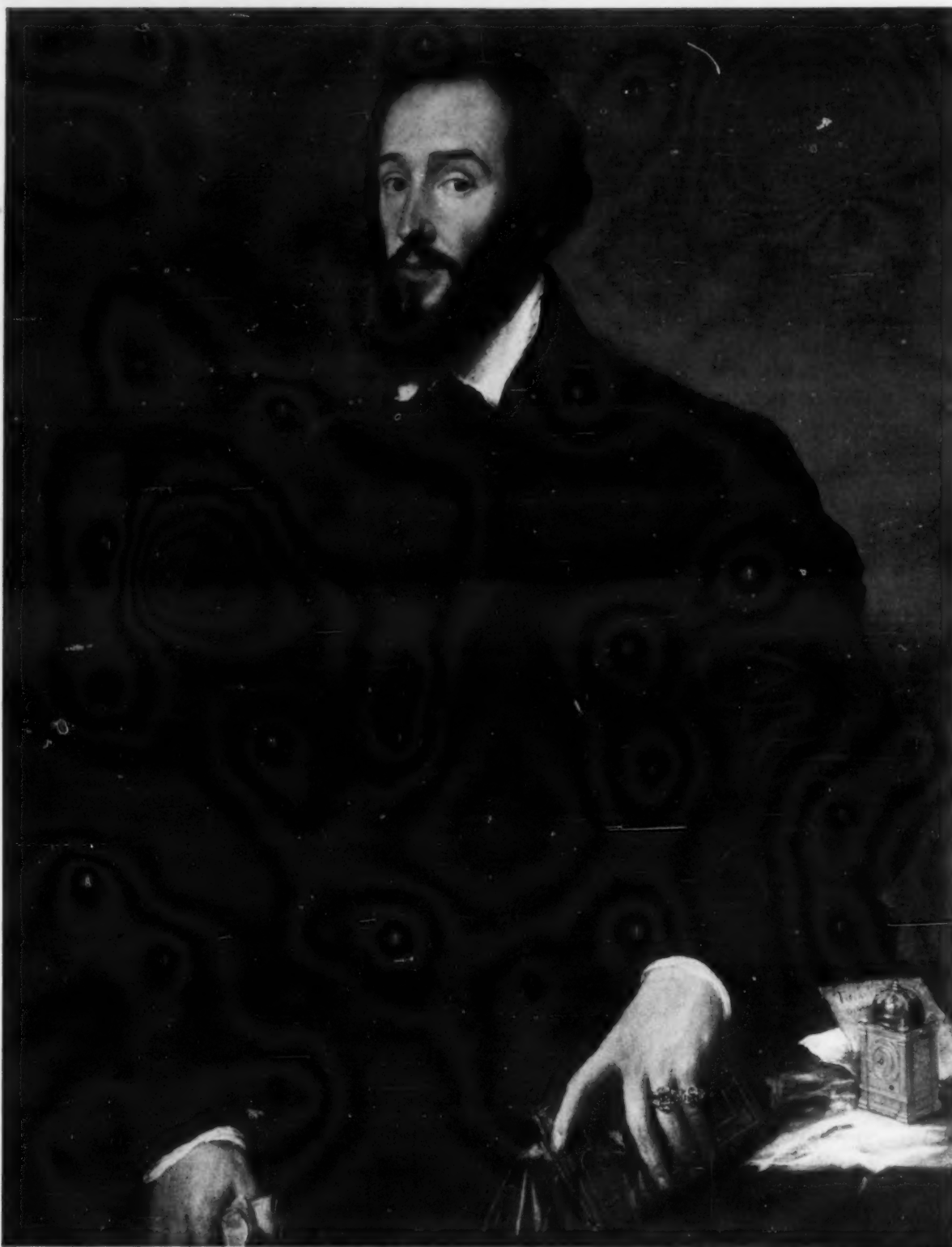
We must seek the explanation, I fancy, in one of those pathetic delusions which make the human race at once ridiculous and sympathetic, the delusion that the best things in life can be bought, if not for cash, at any rate for good will and courage. When Mr. Jones goes to see the Italian pictures he is performing an act of culture, just as, when he goes to church, he is performing an act of worship. Going to church and going to picture galleries are two forms of that homage which matter pays to spirit

in the touching and ever disappointed hope of getting something for its pains. Mr. Jones, like everyone else, is aware that there are, and always have been, people who get from art something so exciting and important that by comparison the minor pleasures of life, to say nothing of what are generally reckoned the major activities, become insignificant. Like almost everyone else Jones would disbelieve it if he could but the excitement of these fanatics is so passionate, their happiness so manifestly real, that, like almost everyone else, he is convinced of the existence of something he cannot understand, aesthetic ecstasy. I may add that the fantastic prices paid for old masters confirm his disquieting belief, for Jones cannot realize that millionaires covet Rembrandts, not for their artistic significance but because they are the rarest kind of postage stamp on the market.

So Jones is bent on getting a bit of this intense and satisfying happiness which it seems that art, and perhaps art alone, can give. The Joneses no longer expect much of religious observance. These hundred years they have summoned the household to family prayers, but somehow that state of ecstasy in which St. Francis seems to have passed his days escapes them. May be it is the difference between the XIIIth century and the XXth, may be it is the difference between Mr. Jones and St. Francis. Be that as it may, in Europe the men and women

in the street seem rather to have lost hope of family prayers as a means to spiritual exaltation.

Art remains. That wine of the spirit which is not to be found in churches and chapels is perhaps preserved in pictures and on tap at Burlington House. So to Burlington House goes Jones; he even takes Miss Jones to Florence. Strange, by the way, that though Jones will give a whole month's holiday to taking his daughter to Florence, he will never give up a Saturday afternoon's golf for a visit to the National Gallery. Charity begins at home but Culture, it seems, begins and ends on the continent (a temporary loan exhibition is of course quite different from a permanent national collection. To go to Burlington House is to go half way to Italy, is as meritorious, shall we say, as a trip to Antwerp). Anyhow the Joneses are now doing their spiritual tiptoeing on pictures and pictures, I fear, are not giving them all that was looked for. The headache comes sure enough, and the bad mouth, but not the inebriation. The fact is that though any fool can get drunk in a night club for a few pounds, to get drunk amongst the primitives one must be another sort of fool. Meanwhile Jones traipses round the rooms of Burlington House, his wife reading from the catalogue, the children shuffling in the rear. He has been there only an hour and never in his life was he more tired. But when, with an ill feigned air of tearing himself away, he has given



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By TITIAN

OBITUARY

FRANK ALVAH PARSONS

Frank Alvah Parsons, who has been president of the New York School of Fine and Applied Arts, 2237 Broadway, for twenty-five years, died on the afternoon of May 26th in the Doctors' Hospital, of heart disease, after a week's illness. He is survived by a brother, Charles, of Springfield, Massachusetts, where the burial will take place.

Mr. Parsons was born at Chesterfield, Massachusetts, on April 1st, 1866, a son of Alvah and Sarah Sanderson Parsons. He was educated at the Wesleyan Academy and Columbia University, receiving the degree of Bachelor of Science. He studied in various art schools in France, England and Italy.

The institution of which Mr. Parsons assumed the direction in 1905 was the old Chase School of Art, the enrollment of which had fallen to about a score of students. Mr. Parsons developed the school so that by 1927 it numbered 800 students. In 1921 he established a branch in Paris on the famous Place de Vosges and six years later 214 pupils were registered there, representing every state in the nation, several provinces of Canada and eighteen foreign countries.

Mr. Parsons had lectured on art, chiefly applied art, in many American cities regularly for years at the Brooklyn Institute of Fine Arts, the Metropolitan Museum and at his school in Paris. His books include *Psychology of Dress*; *Interior Decoration, Its Principles and Practice*; *Art Appeal in Display Advertising*.

He was made a Knight of the Legion of Honor by the French Government in August, 1927.

WILLIAM ORDWAY PARTRIDGE

William Ordway Partridge, noted American sculptor, who was an exhibitor at the Paris Salon at the age of twenty and whose sculptural portraits now stand in museums and public places throughout the United States, died in New York City on Thursday, May 22nd, at the age of sixty-nine, according to *The New York Times*. His home was at 14 East Sixtieth street.

Mr. Partridge is survived by a widow, Mrs. Margaret Ridgely Partridge, and their daughter, Margaret Livingston Partridge, and by his son of a former marriage, George Sidney Partridge.

Mr. Partridge's statue of Samuel J. Tilden was unveiled on Riverside Drive at 113th Street in 1926. He was the sculptor of the statues of Thomas Jefferson and Alexander Hamilton as well as the bust of Dean van Amringe at Columbia University; the heroic marble group of the Pieta in St. Patrick's Cathedral; the equestrian statue of General Grant in Brooklyn; the bust of Theodore Roosevelt at the Republican Club, and the marble "Peace Head" at the Metropolitan Museum of Art. His last work, a statue of Lyon Gardiner, is about to be erected at Saybrook, Connecticut.

His portrait busts include more than fifty distinguished men of his time. His sculptural ideal, entitled "Nearing Home," is at the Corcoran Gallery in Washington.

Mr. Partridge was born in Paris on April 11, 1861, of American parents. When the family returned to America

(Continued on page 15)

the word of release, when he finds himself again in Piccadilly, how good a cigarette tastes, how gay and lively the cabs and omnibuses appear, how he will enjoy his lunch. So perhaps, after all, the Italian pictures have done something to enrich the life of Mr. Jones.

LONDON LETTER

National Showing of Grafton Galleries

Abdy Galleries Show Maclet English Paintings at Independent Purchases from Chantrey Bequest

Rubin at Tooth's

Lefevre Shows Lurcat

Reynolds' Self Portrait Discovered

Rumored Destination of Brangwyn Panels

Manson May Succeed Aitken

In the Galleries: Modern French Painters, Old Master Drawings, etc.

By LOUISE GORDON-STABLES

Recently there have been many exhibitions of more than usual interest. The opening of the newly formed National Society of Painters, Engravers and Pottery at the Grafton Galleries, though hardly rivaling the Academy as was at first suggested, provided an extremely lively show. It included work by quite a number of regular Academy exhibitors, among them several members and associate members. The latter two groups, however, appear to have reserved their best work for the showing of the older organization, which will undoubtedly continue to exercise a major claim until it has been definitely superseded by the newer and younger society.

The most interesting feature of the National is probably the sculpture which, representative of some of the most accomplished and soundest of the advanced work, is shown along with the paintings. The display of sculpture in an informal setting certainly attracts more purchasers than the traditional method of relegating works in this media to a room of their own. Artists should certainly band together in the future and insist that their creations receive the most advantageous presentation possible. Frank Dobson's brass heads of Osbert Sitwell and Maurice Lambert's burnished aluminum portrait bust of Edith Sitwell wear well on second acquaintance, while the virile bronzes by Eric Schilsky confer distinction on the galleries in which they appear through their swift characterization and masterly technique. However, it is difficult to determine the basis of selection of many of the exhibits, since a great many contemporary artists of outstanding reputation have either been omitted or have failed for varying reasons to accept the invitations tendered them. Despite a large proportion of interesting work, the society as yet offers no very serious competition to the existing organizations.

At the Abdy Galleries, Carlos Place, is an exhibition of paintings by Elisee Maclet, a French artist who has obviously profited from his early occupation as a gardener. The flower pieces which are treated with freshness and understanding, are among the most successful features of the show. The artist, who steers clear of the ordinary conventions in harmonizing tints, uses both the palette knife and the brush in his bold handling of pigment. Occasionally this audacity leads him astray, especially in some of the landscapes, where the color tends to be unnecessarily violent. He has, however, an undoubted talent for depicting nature in her most exotic moods and uses an impressionistic technique in rendering the sunlit landscapes of France, her seas and her rocks. It is

intensely individual work, deserving of considerable popularity in this country.

The Independent Gallery in Grafton Street is now showing some English paintings of the XVIIIth and XIXth centuries, the majority of them pleasantly unpretentious little works by such artists as Richard Wilson, Bonington, Constable and Gainsborough. With the exception of two landscapes by Gainsborough and Crome, the canvases are not of major importance. The majority of them seem to record a relaxed mood when the artist gave informal expression to his own thoughts and emotions. Even the visit of Charles V to Francis I after the Battle of Pavia is not conceived in royal fashion but is a friendly version of an informal meeting between ordinary human beings. After so much that is virulent and provocative the quiet unpretentiousness of this showing is quite welcome.

It is pleasant to report that Dame Millicent Fawcett's "Portrait of Mrs. Annie Swynnerton" has been bought by the Chantrey Bequest from the Royal Academy Exhibition. Other artists whose work has been honored in the same way include Munnings, W. W. Russell, Fiddes Watt and Sir John Lavery. The work purchased from the latter artist is a clever study of two girls playing chess, seated on the floor of a room.

If you are interested in learning how Palestine really looks a visit to the Rubin exhibition at the Tooth Galleries will be most rewarding. The artist has the advantage of being a native of the Holy Land, who has learned his technique in Paris. He thus imparts, through the media of a brilliant impressionism, an interesting picture of the true Palestine, unmarred by the dramatically hot color indulged in by the mere tourist-artist. Rubin's work is also notable because of his intimate understanding of native character. The skillful arrangement of these compositions and their emphasis upon essentials give them power to suggest actuality through simplification. The figure studies have considerable power.

At the Lefevre Galleries there is an interesting showing of the work of the French artist, Jean Lurcat, which is arousing considerable attention.

Sir Charles Holmes, since his retirement from the directorship of the National Gallery, has shown abundant energy in many directions. He has not only accepted a post as one of the administrators of the Funds of the Felton Bequest for the Melbourne Art Gallery, but has also been made art adviser to the firm of Wedgwood, whose Bicentenary Celebrations are taking place very shortly.

Ever since the days of Josiah this factory has been noted for its genius in keeping abreast of the various developments affecting the potting industry. Realizing that rival kilns, especially those in Czecho-Slovakia and Northern Europe are now raising the aesthetic level of their pottery by employing artists instead of purely commercial designers, the Wedgwood factory has taken an even more progressive step. By associating Sir Charles Holmes with their enterprise, they gain both an artist of distinction and a scholar whose knowledge of art developments and aesthetic principles must inevitably render his cooperation of the greatest value.

In former times, modifications in
(Continued on page 19)

OBITUARY

(Continued from page 14)

after the French Empire was overthrown Partridge went to Columbia, later going abroad for further study of sculpture. In Florence, Paris and Rome he knew Rodin, Bougereau and Alfred Stevens.

In addition to his sculptural work Mr. Partridge, throughout his life, published articles on aesthetics, poems, etc. He was a lecturer at the Concord School of Philosophy, Stanford University and other institutions and a professor at the George Washington University, Washington, D. C. He was a member of the Architectural League and honorary member of the American Institute of Architects and the Royal Society of Arts, London.

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De Forest Speaks On Metropolitan Anniversary

(Continued from page 3)

this event. Following a brief business session, addresses were made by the President Robert W. de Forest, who presided; Professor Henry Fairfield Osborn, President of the American Museum of Natural History; and Dr. John H. Finley on "The Future of the Museum;" and a congratulatory letter from Sir Henry A. Miers, President of the Museums Association of Great Britain, addressed to the President of the Museum, was read.

The address made by Robert W. de Forest is printed below:

I have just read a recent book by Booth Tarkington entitled *The World Does Move*. It is an illuminating and startling juxtaposition of the changes that have recently come over our world, both mechanically and socially—motors, aeroplanes, electric lights and skyscrapers, the new woman and the new man, jazz, golf, and pocket flasks.

But in no sphere of life has this movement been more rapid than in the attitude of Americans toward art and art museums. Sixty years ago there were no art museums in America

worthy of the name. Now there are many. Not quite the thousand that Sir Frederic Kenyon, in his recent brochure, attributes to America, but very many. Then there were no private collections of any important paintings in New York excepting one, and that was accessible only by invitation.

Indeed, I recall in my childhood being taken by my mother to see a single picture shown in a Broadway store at an entrance fee of what was then called two shillings and is now called a quarter. That picture now belongs to our own museum. It is not a great work of art. It is by Leutze. It represents Washington crossing the Delaware, standing up in a rowboat surrounded by ice floes, holding aloft an American flag. It is not even historically accurate, for Washington would never have lived to become the "Father of His Country" if he had not known the elementary principle of successful navigation, "never to stand up in a boat." But its patriotic subject has justly given it a place with us.

Indeed, to go a little farther back, my friend Kenyon Cox told me that his first attraction toward art was the wooden statue of an Indian, formerly the sign of most tobacco shops.

To go back to the development of art museums in America. Our three leading art museums were all established about sixty years ago; those of Boston and New York in 1870 and that of Chicago in 1879. Their establishment marked the beginning of what is now a strong national movement. But the beginnings were very humble, pitifully humble in the light of the present.

Our own museum was not founded by the ambition or wealth of any single individual—it was the result of a broadspread civic effort, of which the venerable William Cullen Bryant was the spokesman. It was headed by a large and influential committee of citizens. It took them two years to collect the paltry sum of \$250,000 with which to start the museum, and when it was started its sole staff consisted of a clerk at \$12 a week. Its first exhibition—a loan exhibition—was held in a hired dance hall.

Now the museum which they founded, besides its great collections, requires an annual budget of more than five times that \$250,000 to support it and has an income of over twice that amount consecrated to purchases alone. It has its own home, which has a frontage on Fifth Avenue of four city blocks. We already have more Rembrandts than can be found in either the Louvre or the National Gallery, according to their most recent catalogues. We have the most important collection of armor to be found in the western hemisphere.

Certainly, our museum world has "moved." We are not a small museum—we are a large one. The mere inspection of it can be wearisome. We have no apology to make for its size. Nor do we deny that visitors who attempt to view our treasures within the space of a single day or even of several days may be wearied by the effort. But in nothing but a large museum could we display art in all its different forms, or the art of different civilizations and different countries. This was the purpose of our founders.

Said one of them, Professor George F. Comfort, a few months before our museum was incorporated:

"The Metropolitan Museum of Art should be based on the idea of a more or less complete collection of objects illustrative of the history of art from the earliest beginnings to the present time. We consider this definition important. It will be seen that whilst it gives a distinct purpose to our efforts, it includes all the aims, whether industrial, educational, or recreative, which can give value to such an institution."

Said Joseph H. Choate, another of our founders, at the opening of our first home in Central Park in 1880, speaking for the founders:

"Their plan was not to establish a mere cabinet of curiosities which would serve to kill time for the idle, but gradually to gather together a more or less complete collection of objects illustrative of the history of art in all its branches from the earliest beginnings to the present time, which should serve not only for the instruction and entertainment of the people, but should also show to the students and artisans of every branch of industry, in the high and acknowledged standards of form and color, what the past had accomplished for them to imitate and excel."

We must be true to the purposes of our founders into whose labors we have entered.

We are not merely a museum of the so-called fine arts. We recognize no caste system, no aristocracy in art. To us all arts are fine arts, of whatever material they are created, whatever

civilizations have produced them, and whatever countries have given them birth. We believe that no less honor should be given to the art which expresses itself in textiles or ceramics than to that which expresses itself in painting or sculpture. All arts are fine arts which produce beauty and inspire a love of beauty in the beholder.

Nor do we believe that fine art is confined to those particular styles which the Western civilization, to which we have fallen heirs, has produced, whether classical, Romanesque, Gothic, or Renaissance. All these successive developments of Western art have their own beauty and their own attraction. We honor equally the arts of other civilizations and countries—the Mohammedan art of the Near East and the older arts of the Far East, China, India, and Japan. We cherish no less the Japanese screens and the Japanese porcelains which have recently come to us through the magnificent bequest of Mrs. Havemeyer than we do her Rembrandts and her Grecos.

With such a program we could not be a small museum. To us it is only by the juxtaposition of arts of different kinds and different times and different countries that true art can be seen and studied and that beauty of all kinds can find its inspiration.

We are perfectly conscious of the charm of a small museum. The segregation in a single place of a particular form of art or the art of a single civilization or a single country may give greater aesthetic pleasure to the average visitor than the aggregation of all

(Continued on page 17)



"Ringwood-Hampshire" by Patrick Nasmyth, 1787-1831
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De Forest Speaks On Metropolitan Anniversary

(Continued from page 16)

arts which is found in our own museum. By such a segregation, attention is focused on a single unity. It may easily be that the Japanese habit of showing only a single picture or a single flower may evoke more response than the sight of many pictures and many flowers grouped together. But such a limited sphere is not ours. While the aesthetic value may be greater, the educational value would be less. The needs of students would not be met. The inspiration which our museum gives to schools and colleges, not only in art but in history and in the development of civilization, would be lacking.

It may be tiresome for a visitor to have to walk through many galleries, in the contents of which he has no interest, to find the particular objects he wishes to see. I find it tiresome myself when I go to the Louvre to have to pass through a forest of frigid statuary to attain the shrine of the Venus of Melos, but it is less tiresome than if I had to journey to Montmartre or Clichy. It should be no more tiresome to search out the Altman Collection in our museum than it would have been to risk the perils of Fifth Avenue traffic in order to find it in Mr. Altman's own home.

And in what direction will our museum world "move" in the future? In mere bulk? I hope not. For it will be our policy whenever we can illustrate any particular art by a better example than we now have to discard the poorer. In variety? Probably yes. For we must follow the injunction of our founders, which corresponds with our own convictions, to illustrate all arts. In the use of the facilities we furnish to our schools and colleges and to others for educational purposes? I hope yes.

Not long ago it was my duty to present prizes given at the Washington Irving High School for familiarity with the treasures of our museum. I was called upon unexpectedly to say something. I bethought myself and concluded I would first find out how many of the host of young women present were familiar with our museum. I asked those who had visited the museum to rise. To my amazement, almost all in that large auditorium came to their feet. I hope the next time I am called upon to preside over such a function it will not be almost all, but all.

I hope our museum will "move" by entering more and more into the lives of the people, by becoming more human. A friend of mine told me that on entering the museum one day she saw a small girl bringing her younger brother into the museum and heard her say to the boy, "Now, Bobby, I will take you to see the Iron Man." My friend, in her sympathy with these children, said to the girl, "May I not show you the way to the Iron Man?" The girl turned to her with an expression of indignation, "Missus," said she, "don't you suppose I know my way about my museum?" I hope every child and every man or woman in New York, however humble their social standing, will know this museum as "their museum" and will come here to find the joy and inspiration which only beauty can give. And thus our museum will "move" on to even greater achievement and become a better as well as a larger museum.

MOCK AUCTION BILL OPPOSED

LONDON—Standing Committee "B" of the House of Commons decided on May 6th by twelve votes to nine, to strike out the first clause of the Mock Auction Bill, and then agreed to present a special report to the House stating that they did not consider it advisable to proceed further with the bill, reports the *Daily Telegraph* of London.

A private member's measure, the bill makes it an offence for any person to conduct "mock auction," or "rigged sales," in which spurious or faked

goods are represented as of genuine or superior quality, or where deceptions, tricks, or misrepresentations are employed to induce people to buy goods.

Mr. Alfred Short (Under-Secretary for the Home Office) said the Home Secretary could not give his support to it. He strongly advised the committee to reject Clause 1.

As the law stood, he continued, it was within the province of any trader to praise his goods, and even to indulge in what was known as "puffing." For instance, to prosecute an auctioneer for describing a house as "convenient and commodious" would make the law both ridiculous and unworkable.

If, however, he wrongly described an article, saying, for example, that a watch was "gold," whereas he knew it

was made of common yellow metal, he committed the offence of obtaining money by false pretences.

If prosecutions were not possible under the existing law, the bill would do nothing to improve the position. A serious objection to the bill was that it made a change in the criminal law by making it an offence to sell inferior goods even if there was no evidence of intention to defraud.

Admiral Beamish (C., Lewes) was amazed at the champion of the Home Office standing up for mock auctions.

Mr. Short: The hon. member must not say that. I only stated what the law is.

Admiral Beamish said he meant nothing personal to Mr. Short. He thought it was not right for a representative of the Home Office to retire behind the intricacies of the law when

there was a strong demand all over the country for protection against fraud.

Commander Southby (C., Epsom) protested against the representative of the Home Office coming down "like a ton of bricks" on a bill which had passed second reading without opposition. The law was, no doubt, "lovely" as it stood, but it would not work.

Captain Waterhouse (C., Leicester) admitted that many years ago he bought for half a guinea in a booth at an agricultural show a watch worth sixpence. He objected, however, to petty interference with trade, and thought it better to buy experience than have it forced on one by legislation.

"Don't let us in this House," he concluded, "try and keep a fool and his money together."

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ANCIENT TOMBS FOUND IN NUBIA

CAIRO.—Last November the Egyptian Government dispatched to Nubia an expedition to carry out archaeological research work in anticipation of raising the Assuan Dam, the result of which, it is estimated, would flood an area of nearly one thousand square miles of land and thus preclude the possibility of further excavations, according to a *New York Times* correspondent.

The government opened a credit of \$150,000. Two Englishmen, accompanied by three Egyptian Egyptologists and more than one hundred workmen, started digging.

They have now found south of Assuan, in what is called the Valley of the Lion, sixteen cemeteries and 250 tombs, one of which is regarded as the most important, because it contains all materials intact and is prehistoric. One cemetery belongs to the eighteenth dynasty, another is Greco-Roman.

Most of the finds appertain to the civilization of Meroë, the second capital of ancient Ethiopia, first mentioned by Herodotus. This lot includes many important objects in gold and precious stones.

The Assuan Dam is about one hundred and fifty miles up the Nile from Luxor, the site of ancient Thebes, where the tomb of Tut-ankh-Amen revealed the opulence of the eighteenth dynasty.

The prehistoric tomb among the finds south of Assuan should represent Egyptian culture before Upper and Lower Egypt were united under Menes and the first dynasty. While it may not yield as magnificent art treasure as the tomb of Tut-ankh-Amen, its discovery intact is regarded as of great importance in filling in the history of the period before Egyptian civilization took a sudden upswing and the first pyramid was built.



"ROMAN PEASANT GIRL"

By G. DE CHIRICO

In the current exhibition of paintings by de Chirico at the Balzac Galleries.

The cemetery identified as of the eighteenth dynasty may add to the artistic record and the history of that dividing period when Egyptian culture came strongly under foreign influences.

The tombs of the Meroitic civilization probably are about 2,600 years old. The Greco-Roman tombs are believed to correspond to the Ptolemaic period, about three centuries before Christ.

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LONDON LETTER

(Continued from page 15)

design and the introduction of new patterns were made largely in accordance with the suggestions of customers—a haphazard method, fraught with innumerable dangers. The day is fast approaching when industry as a whole will realize that such a course can only lead to commercial suicide and that the employment of artist designers is the only logical method of maintaining high standards.

Sir Charles Holmes has also come into the limelight of late through his discovery of a "Self Portrait" by Sir Joshua Reynolds, showing the artist somewhere in the early twenties, wearing the broad brimmed hat of the period, gallantly held back at one side by a band of ribbon or galeon. Certain features of the portrait lead to the conclusion that it is one of a number of canvases painted by the artist at Port Mahon in 1749, during an enforced stay of a couple of months occasioned by a fall from a horse. To this accident we may undoubtedly attribute the swollen lips of the present portrait, which are indeed alluded to in a letter written by the artist at this time. The work has a Rembrandtesque air, quite natural in an age when the great Dutchman's art was exerting a powerful influence upon England.

It has been rumored that the fine series of panels designed by Brangwyn for the Royal Gallery of the House of Lords and arbitrarily rejected by the Royal Arts Commission are to come to America. But as the theme of the panels is the glory of the British Empire and her produce, it seems hardly likely that they would find an appropriate setting outside of England. Denials of the rumor are therefore to be credited.

The news of the resignation of Charles Aitken from the directorship of the National Gallery at Millbank has been followed by predictions that Mr. J. B. Manson would be his successor in office. Mr. Aitken has done notable work, especially in bringing the venture of a people's gallery in Whitechapel to happy fruition. He has also succeeded in humanizing and popularizing the Tate Gallery by means of special showings calculated to appeal to individuals of varying degrees of art education and widely divergent schools of thought. Through his progressive and practical ideas, a young artist was allowed to turn a once dreary basement refreshment room into a thoroughly delightful and witty gathering place. He has bought with wisdom and courage and we are the richer for his term of service. Mr. Manson, whose election is being supported by many of the trustees, has seen some eighteen years of work at Millbank.

The Leicester Galleries are now holding a highly provocative showing of four of the most advanced French painters, of whom only Severini was previously familiar to the present writer. Still clinging to some extent to his earlier futurist leanings, this artist has developed his talent for the decorative and turned out some compositions that excel in this direction. Vollmer, also, has skill in turning rather nightmarish themes into interesting designs, but the more ingratiating aspects of his art are almost overpowered by an omnipresent insistence upon the disquieting horror of existence. Jean Metzinger, primarily interested in classical expression through geometrical symbols, goes as far as possible within the limitations of his technique. Kotsch, in his "paintings in space," provides some half dozen sculptural puzzles. All four are interesting, but they demand too much effort from the ordinary individual to be either comprehensible or enjoyable. However, this same criticism was probably made of Blake in the XIXth century.

If you have a few minutes to spare for the enjoyment of some Tiepolo drawings, then the Savile Gallery should be your goal. Here one may find some beautiful studies by this masterly draughtsman, distinguished by their inimitable firmness of line and feeling for form. After these, there are a landscape drawing by Poussin and a figure study by Tintoretto which also helps to make this gallery a pleasant oasis in a busy London day.

Another interesting show of old master drawings is to be found at the

ART DEALERS HOLD ANNUAL MEETING

A report of the annual meeting of the American Art Dealers' Association, held on May 6th, has just been forwarded to this office.

The present officers, F. Newlin Price, president; Otto Torrington, vice president; R. W. Macbeth, treasurer, and W. M. Grant, secretary, were re-elected. The first medal of the Association, given for distinguished service to fine arts in America, was awarded to Mr. Arthur Kocian, who was secretary of the commission on decoration of the Missouri State Capitol.

Mr. Macbeth offered a resolution which was unanimously approved, protesting against the action of *The Arts* in holding a contest to determine the nineteen leading American painters. Such a contest, Mr. Macbeth said, was misleading to the general public.

Among the guests at the meeting were Mr. Ehrlich, who spoke of the dealers' difficulties created by a demand for expert documentation of paintings; Mr. Potts, of the Artists' Professional League, who suggested contractual forms between painters and dealers, and Mr. Purdy, secretary of the Antique and Decorative Arts League, who compared the activities of the Dealers' Association with those of the Grand Central Galleries. Both held exhibitions in Atlanta, the Association paying its own expenses whereas the people of Atlanta paid expenses and an advance commission to the Grand Central Galleries, Mr. Purdy said.

Colnaghi Galleries, New Bond Street. These are by Dutch artists and include a delightful Van Huysum "Flower-piece" in the artist's characteristic style, with loosely grouped blossoms creating a series of graceful, flowing lines. Two river scenes by Jan van Goyen come from the collection of Marius Paulme and a drawing of a Village Street by Van Ostade is a charming example of the artist's best manner. If the collection does not include the names of the great aristocrats of Dutch art, it contains a group of works that make a great appeal because of their intimate and appealing grace.

Art Dealers Hold Annual Tournament

The Annual Golf Tournament of the American Art Dealers' Association was held at the Englewood Golf Club on Tuesday, May 20th. Twenty-six golfers competed. Morning and afternoon rounds of eighteen holes were played and prizes were given for low gross and low net for each round as well as for the thirty-six holes. Dinner and bridge at the clubhouse followed the tournament. The next will be held in October.

Prizes were won as follows:
Low Gross, 36 holes, Ray Holland, 84—84—168.
2nd Low Gross, 36 holes, F. N. Price, 88—81—169.
Low Net, 36 holes, Roland Balay (28) 102—95—141.

SPURIOUS TIEPOLO OFFERED FOR SALE

NICE.—A painting entitled "Christ and the Adulterous Woman," attributed to Gianbattista Tiepolo, known as Il Tiepoletto, has been found spurious, after 1,500,000 francs had been offered for it by Colonel Edmund Sayer, U. S. A. retired, who resides here, according to a *New York Herald* correspondent. The person who offered the painting for sale, Baroness Landauer, has been charged with attempt to defraud.

The baroness, who has a villa in Roquebrune, said that the painting was at her home in Hanover when Colonel Sayer offered to buy it. As soon as he saw the actual picture, Colonel Sayer perceived that it was a copy and informed the police. The baroness' villa was searched and several documents were seized.

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"THE UNMASKING"

By ALBERT STERNER

Courtesy of the Kleemann-Thorman Gallery

THEFTS IN MADRID ARE DISCLOSED

MADRID.—The press censorship imposed by the former dictatorial government made it impossible to report a robbery committed in the Print Department of the National Library, which was discovered last September. It soon became known, however, that the antique dealers had been warned against purchasing any of the stolen property, and that they were asked to communicate with the police should it be offered to them. The prints stolen included sixty-seven of the most valuable items in the national collection, of which fifty-seven were by Rembrandt, five by Durer, and five by Lucas van Leyden. The police of other nations were also informed. A member of the clerical staff in the Library was arrested on suspicion and thrown into prison, where he was kept in solitary confinement for several months, without trial and without proof of the charges against him. He was released last January, when Primo de Rivera was deposed, and subsequent events proved his innocence.

A few weeks ago, some of the stolen prints were recognized among those illustrated in the catalogue of a sale that was to have been held in Berlin the end of April. Investigations disclosed that a Berlin firm had purchased them through a man named Lopez, who had represented himself to be the envoy of an impoverished noble family. When this information was received

in Madrid the police of the city promptly arrested Lopez, who had a part time post in the National Library and also did some work in the Academy of Jurisprudence, where his correspondence was addressed. He was convicted after a long cross-examination and his statements led to the arrest of a woman in whose possession were found a number of old books, also taken from the National Library. These volumes prove that Lopez had a very thorough knowledge of the book market as they are most saleable. They include several incunabula and scarce Americana such as *Buccaneers of America*, *Voyages in America*, *New Travels in the States of America*, *Of the Commerce in America*, and *A General History of the British Empire in America*.

It appears that Lopez was able to work unnoticed because of the high esteem in which he was held by those above him. In fact, he was the only member of the staff not molested by the police as he was considered to be above suspicion. He sold the stolen objects in Berlin and had received altogether sums exceeding 100,000 marks (about \$5,000). Most of this has been recovered.

The director of the National Library, Senor Rodriguez Marin, has resigned, but his resignation has not been accepted as no blame can be attached to him in connection with the affair. On the other hand, he has rendered valuable services in the discharge of his duties since he was appointed to his present position several years ago. —E. T.

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"WINTER SILENCE"

By C. JAC YOUNG

Courtesy of the Kleemann-Thorman Gallery

COLLEGE ART ASSN. PLANS EXHIBITS

Audrey McMahon, editor of *Parnas* and a member of the Committee on Traveling Exhibitions of the College Art Association, sailed for Europe May 22nd for the purpose of assembling traveling exhibitions of mod-

ern Austrian and French paintings. These exhibitions will be circulated among colleges, universities and museums during the coming season by the College Art Association. They are to contain representative work of living painters.

Prof. Hans Ranzoni, President of Secession, is in charge of the committee assembling the Austrian ex-

hibition and is aided by Dr. Heinrich Gluck of the Austrian Museum for Art and Industry. This exhibition will have a press showing at the E. and A. Silberman Galleries in October before it is circulated throughout the country.

The French exhibition will consist of twenty paintings by artists whose work has never been shown in this country, together with twenty paint-

ings by representative artists. Mr. Louis Reau, editor of the *Gazette des Beaux Arts*, is aiding in the assem-

bling of this exhibition. It will have a press showing early in October at the Wildenstein Galleries.

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SPANISH LETTER

**Industrial Museum Reorganized
Fine Arts Club Adopts New
Exhibition Policy
Palace Containing Archives of
Aragon to Be Repaired**

By E. TEROL

The old Museum of Industrial Art in Madrid is being thoroughly reorganized. A new executive committee has been appointed and Señor Luis Perez Bueno elected Director. This appointment is in itself most auspicious, as it would have been difficult to find a man better qualified for this post. Señor Bueno is not only a highly respected critic and the author of several standard works on furniture, glass, etc., but an extremely practical man with first hand knowledge of the art market. Since the passing of the law imposing export duties on antiques, he has been the leading figure in the licensing office, where his unflinching courtesy and equanimity have been of the greatest assistance to collectors and dealers.

Work on the old museum is proceeding rapidly. Its scope has been widened and since it now includes an extensive range of exhibits, the name has been altered to "National Museum of Decorative Art." Numerous acquisitions have been made recently, both by purchase and gift. Some of the departments have already acquired great importance. The assemblage of non-ecclesiastical embroideries is the finest in Spain, while the majolica specimens, comprising the wares of Teruel, Valencia, Manises, Talavera, Alcora and Triana include several unique examples. There are also some notable pieces of Hispano-Moresque inlaid cabinet work and early carved furniture from Leon,

Castile, Catalonia and Navarra. The textiles include some rare specimens of XIVth and XVth century Hispano-Moresque weaves and Gothic cut velvets. There is no department that does not boast some feature of great interest to the student. Housed in a vast building in the picturesque Calle del Sacramento, right in the heart of old Madrid, the Museum of Decorative Art is one of the most fascinating in the city.

The Fine Arts Club has started a practical scheme in connection with the exhibitions held in its galleries, which is bound not only to revive interest in artistic matters, but to be a substantial aid to artists in the selling of their work. The tickets of admission to an exhibition are to be numbered and a draw is to take place two or three days before its close. The owner of the winning ticket is allowed to select any of the pictures on view, providing that its price does not exceed the amount collected in admission charges. The artists fix a price on each of the works exhibited and those chosen by the winner are paid for out of the gate money. Should the available cash fall short of the valuation of the canvas chosen, the painter and the would-be acquirer will be invited to come to terms. In cases where no agreement can be reached, the exhibition committee will act as arbiter and its decision will be final.

The dilapidated condition of the building housing the Archives of the Crown of Aragon has lately given rise to strong comment with the result that action is at last being taken. This collection of documents is of the highest value and together with the Archives of Simancas and those of the Indies in Seville, constitute one of Spain's greatest historical and artistic treasures. The Archives of Aragon, especially, as was evidenced in the recent congress held in connection

with the Barcelona Exhibition, occupy first place from the point of view of the antiquity of the bulk of the documents. James the Conqueror started the organization of this collection in 1260 and successive rulers added to it, until the time of Peter IV when it reached its greatest splendor. The earliest MSS. date from the IXth century and give an authentic record of the history of the Counts of Barcelona, beginning with Wilfred the Hairy.

The archives are located in an old palace, hallowed by tradition and of greatest artistic value. This edifice is a priceless example of the purest Aragonese Gothic architecture and was originally the abode of the famous Counts of Barcelona. Peter IV dwelt here when he received the head of Bernardo Cabrera, his hapless favorite, and the mysterious Prince of Viana breathed his last within its walls in 1492. The National Tourist Office has undertaken the task of repairing the parts of the building that are in bad condition and of providing for suitable preservation and display of its contents. The Provincial Deputation is cooperating in the work.

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PARIS.—Old and modern carpets from the orient and Persia belonging to Mr. K. E. were sold on May 12th at the Hotel Drouot where some of the fine pieces caused lively bidding. A carpet from Sivas, Asia Minor, attained 12,000 francs; a Persian carpet (Mahal), 7,000 francs; a Ferahan, 4,500 francs; a Mahal, 4,700 francs; a very beautiful old Persian carpet (Ferahan), 10,500 francs; a Chinese carpet, 6,000 francs; a very fine Persian carpet (Tabriz), 10,100 francs; and an Indian piece, a fine copy of a XVth century carpet, 6,500 francs.



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ITALIAN LETTER

**Venetian Biennial Opens
Italian Art Arrives Safely from
London**
**Prize Offered for Oil Painting
Discoveries in the Forum
Coins Found in Carinthia**
**International Exposition of Deco-
rative Art to Open**

By K. R. STEEGE

The formal opening of the Venetian Exposition took place in the presence of the Duke of Bergamo, who represented the King, and a large number of artists and important persons in the world of art and letters. The beautiful grounds in which the Exposition buildings stand, as well as the various halls, were crowded.

At nine in the morning a grand procession of gondolas was formed and proceeded from the city to the gardens. There a stand had been erected for the important visitors and the speakers of the occasion, who, after making the round of the galleries, escorted the Duke back to the palace.

So many countries are represented and the work shown is of such variety that it is difficult to give a clear idea of the great exhibition in a few words. The pavilion of the United States, built in a style which Signor Maraini designates as "colonial neo-classic," has been much admired. The exhibition which it houses was organized by Mr. Walter I. Clark of the Grand Central Art Galleries of New York.

Signora Lisa Sergio, who is the secretary of this department, says that this is the first of a series of American exhibitions to be held in Europe. The present exhibition includes the beautiful self portrait of Cecilia Beaux, a picture already given a place of honor in the Uffizi, and a fine example of George Bellows, his delicate "Anna in White." There are some works by Frank Benson, Gari Melchers, Fromkes, Rolshoven, Robert Henry, Johansen and Walker.

Neither the Dutch or Spanish section of the exhibition has yet been arranged. In the latter, however, we are assured that there are fine examples of Benlliure, Chicarro, Grosso Sanchez, Gutierrez, Rusinol and Inblaurre, but Zuloaga is not represented. It is said that he has gone into retirement at Madrid, rich enough to paint what he pleases.

The modern work from Belgium includes nothing of especial interest, but there are some good pictures of the XIXth and early XXth centuries, including sculpture by Dubois, Wynanto, Wolfers and Rousseau, who also has a fine portrait of the Princess Marie José.

The German showing is fantastic both in color and design and leaves a confused and unpleasant impression.

In the French division two men have special exhibitions of their own, Cornelius Van Dongen and Toulouse-Lautrec. Van Dongen's work is well known and appreciated and it is always a pleasure to see his fine and delicate design and his sure and satisfying color.

Czechoslovakia has a small exhibit, but it is well organized and shows the work of some extremely promising artists. Among these may be mentioned Obrovsky, Kremlicka, Spala Vaclav and Kalvoda, a good landscape painter. The bronzes of Dvorak, Omas and Obrovsky are interesting, especially the large work of the latter entitled "Venus in the Fertile Fields."

England has a good many exhibits, but they include nothing especially remarkable. The pictures in general are satisfactory and solid in quality and the black and white work by such men as Cheston, Clausen, Gwynn-Jones, MacNab, Osborne and Spencer is, of course, interesting.

The Hungarian paintings are strongly influenced by Italian art as the painters themselves admit. Particularly attractive are the watercolors of Carlo Marko, which have fine quality, although they belong to the more conventional old school. More modern is the work of Aba Novak, who has a feeling for caricature and is also a fine colorist. Pictures of value have

been sent by Molnar, Feuges and Kacjiny. The Signora Masa Feszty, who lives in Florence, has a delicate and spiritual nude which she calls "Toscana."

There is no space here to speak of the Italian work, and that must come later, but all schools are represented and there is much of interest included.

The Russians are sending both pictures and sculptures but these are still on the way. There is considerable speculation as to the character of their exhibition.

The pictures which were loaned by Florence to the exposition of Italian art in London have arrived safely in their native city after a stop in Milan, where all the works were received before being sent to their respective owners.

The Florentine consignment was composed of forty-three cases carried in a special car, hermetically sealed and guarded by carabinieri in plain clothes. Cavaliere De Biasi of the Lombard Institute of Fine Arts and Commendatore Tarchiani, Director of the Florence galleries, traveled on the same train. On arrival at the station the cases were unloaded and placed in three large motor vans, which, under police escort, took them to the Uffizi. In the afternoon the work of unpacking was begun.

A competition has just been opened for an oil painting to depict a memorable event in Italian history in the last or present century, or the representation of an illustrious Italian of the same period. The picture must be not less than two meters by a meter twenty centimeters in size. The prize offered is 20,000 lire.

Competing artists must send a written request to take part in the competition to the Accademia Pignaroli of Verona before December 31st, 1930, and the canvases must be delivered on the 15th of February, 1931. The jury will be made up of the Directors of the Academy and of two artists nominated by Academy members. The prize may be divided as the judges see fit and if none of the works submitted

comes up to the required standard, no prize at all will be awarded.

Another interesting discovery has just been made by the excavators of the Forum of Trajan in Rome. In front of the market place, which was uncovered not long ago, there has been brought to light a part of the original wall which enclosed the Forum. This is constructed in large blocks, regularly squared and cut with great precision, producing an imposing effect. It was such walls as these which influenced the architects of the Cinquecento, as can be seen in the Pitti Palace where Brunelleschi reproduced the massive stones of the Forum of Augustus, while Vignola copied the more elaborate style of the Forum of Trajan designed by Apollodoro of Damascus.

Parts of the pavement of Trajan's Forum have also been found. This pavement extended in a curve around the exterior border of the Basilica Ulpia, which was smaller than that of the Market. Together with these fragments there has come to light a head in marble, twice life size, representing a woman in the early prime of life with noble features and serene expression. The hair is carefully curled according to the style in vogue during the IInd century of the Empire and the work has consequently been dated in that period.

This head is similar in size and style to the fragment of another statue, that of a man, discovered in the Forum of Trajan two years ago. In all probability these were the statues of an emperor and empress, placed in niches of the semicircular wall of the Basilica.

Seven kilograms of silver coins in a terracotta vase have been found near Baldrammsdorf in Carinthia. Among the pieces are 3,600 pfennige of silver and other money coined by order of the Patriarch of Aquilaia, probably in the XIth or XIIth century. The discovery is of great importance to those interested in numismatics.

In a few days the International Exposition of Decorative and Applied Art

OGUNQUIT

The Ogunquit Art Center announces its eighth annual exhibition of paintings and etchings for the season of 1930. The exhibition will consist of two separate displays—the first beginning June 15th and ending July 30th, the second beginning August 1st and ending September 4th. There will be no jury to pass upon the merits of exhibits for acceptance, and artists may send as many paintings or etchings as they choose. Work for the first exhibition must reach the Art Center not later than June 5th and those for the second showing not later than July 10th.

Through the generosity of the Art Center Sustaining League a prize of \$100 is offered for the most noteworthy work of art shown during the entire summer. A popular prize of \$25 will be awarded to one painting or etching receiving the greatest number of votes from visitors to the exhibition. The jury of awards are Charles H. Woodbury, Abbott P. Graves, Gordon H. Grant and Nunzio Vayana.

will be opened by the Prince of Piedmont at Monza. These exhibitions are held once in three years and it is expected that the present showing will be extremely interesting. As one part will be devoted to gardens and their decoration, there has been considerable demand for suitable examples of statuary, amphorae, vases, ornamental fountains and other things which add to the picturesqueness of a garden scene.

Various painters have employed their skill in the decoration of some of the rooms in which the exhibition is to be held. Great liberty in choice of style has been allowed. One of the principal rooms, the hall of ceremonies of the Italian section, is being decorated by the director of the exposition, Signor Achille Funi. Working from early morning until sunset he is rapidly covering the wall space with his paintings, which illustrate an episode from the Aeneid, "Dido Abandoned."

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th St.—Etchings and Prints by American and British Artists.

Thomas Agnew & Sons, 125 East 57th St.—Old masters.

American Art Association, Anderson Galleries, Inc., 30 East 57th St.—Annual exhibition of small sculpture in soap, June 4th through 30th.

"An American Place," 509 Madison Ave.—By request a special exhibition of paintings by Charles Demuth, Arthur G. Dove, Marsden Hartley, John Marin and Georgia O'Keeffe, during May.

The American Women's Association Club-house, 353 West 57th Street—Open art show of paintings, sculpture, etchings and drawings, to May 31st.

Arden Gallery, 460 Park Ave.—Exhibition of sculpture, garden furniture by Carroll French, pottery sculpture by Wharton Esherick and rugs and ceramics by H. Varnum Poor, to July 31st.

Art Center, 65 East 56th St.—Paintings by the Chicago "Ten" group, June 2nd to 28th. Work by the New York Society of Craftsmen and Mexican Crafts, semi-permanent.

Babcock Art Galleries, 5 East 57th St.—Summer exhibition of paintings, watercolors and etchings.

Balzac Galleries, 102 East 57th St.—Paintings by Giorgio de Chirico, to June 5th.

Barbizon Branch Gallery of the Art Center, 140 East 63rd St.—Salmagundi thumb-box sketches, during June.

Belmont Galleries, 576 Madison Ave.—Primitives, old masters, period portraits.

Boehrer & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIth, XVIIIth and XIXth century English school.

Brooklyn Museum, Eastern Parkway.—Exhibition of posters from the Chicago 1933 World's Fair competition and Scandinavian posters. In the print galleries, to May 31st. Exhibition of sculpture by contemporary artists, through the summer.

James D. Brown, 598 Madison Ave.—Exhibition of paintings, porcelains, rare fabrics and objets d'art, now current.

Brunner Gallery, 55 East 57th St.—Works of art.

Burchard Galleries, 13 East 57th St.—Exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.—Currier and Ives prints.

Carlberg & Wilson, Inc., 17 East 54th St.—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

Ralph M. Chait, 600 Madison Ave.—Exhibition of Scythian bronzes and Han pottery, through June.

Chambrun Galleries, 556 Madison Ave.—Permanent collection of French paintings.

Charles of London, 730 Fifth Ave. (the Heckscher Building).—Paintings, tapestries and works of art.

Daniel Gallery, 600 Madison Ave.—A group of American paintings, through June.

De Hauke Galleries, 3 East 51st St.—Modern paintings, watercolors and drawings by French artists, through the summer.

Demotte, Inc., 9 East 78th St.—Permanent exhibition of Romanesque, Gothic, Persian, Egyptian and Greek works of art.

Herbert J. Devine Galleries, 42 East 57th St.—Exhibition of the Sunglin Collection of Chinese and Scythian Art, through June.

Downtown Gallery, 113 West 13th St.—Exhibition of 1930 paintings from Africa and Europe, by Pop Hart, to June 2nd. Exhibition of small paintings, sculpture and drawings by leading American contemporary artists, priced at \$100 and less, to July 1st.

A. S. Drey, 680 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.—Paintings by Konrad Cramer and Adolf Gottlieb, winners of our 1929 summer competition, through May. General exhibition of modern American paintings.

Durand-Ruel Galleries, 12 East 57th St.—Summer exhibition of French paintings.

Ehrlich Galleries, 36 East 57th St.—Exhibition of early American portraits by Stuart, Copley, Sully, Neagle, Jarvis and Harding, to June 14th.

Ferargli Galleries, 37 East 57th St.—Portraits in sculpture by Wheeler Williams, to June 1st. Group of American paintings, etchings and sculpture, through the summer.

Fifty-sixth Street Galleries, 6 East 56th St.—Special exhibition of sculpture for house, garden and grounds, through June. Drawings, air brush paintings and sculpture by Nita Fagg, to June 1st. Exhibition of selected American and foreign paintings, through June.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Art Gallery, 145 West 57th St.—Exhibition of paintings by American artists with a special group by Anthony Thieme.

Goldschmidt Galleries, 730 Fifth Ave.—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Annual Founders' Exhibition, to November 1st. Water oils by Charles Chapman, N. A., through May 31st. Exhibition of paintings by contemporary Canadian artists, June 3rd to 21st.

Hackett Galleries, 9 East 57th St.—Summer exhibition of paintings by American, French and Irish artists, landscapes by Gerard J. Van Lerven and sculpture by Heinz Warneke, Boris Lovet-Lorski, Mario Korbel and Casky.

Harlow, McDonald & Co., 667 Fifth Ave.—Exhibition of early American sporting prints and new etchings by Marguerite Kirmse, through May. Exhibition of paintings, watercolors and etchings by Arthur Briscoe, etchings by D. Y. Cameron and watercolors and etchings of yachts by Sodoburg, during June.

P. Jackson Higgs, 11 East 54th St.—Authenticated old masters.

Holt Gallery, 630 Lexington Ave.—Contemporary American art.

Edouard Jonas Gallery, 9 East 56th St.—Paintings by French XVIIIth century artists and other old masters.

Kennedy Galleries, 785 Fifth Ave.—Comprehensive exhibition of living American print makers, through the summer.

Keppel Galleries, 16 East 57th St.—Exhibition of etchings and dry points by Cadwallader Washburn, through June.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—American etchers.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Jan Kleykamp Galleries, 5 East 54th St.—Primitive negro art.

Knoedler Galleries, 14 East 57th St.—Exhibition of engraved portraits of fifty persons of importance, XVIth through the XIXth century, to May 31st. Special group of paintings by old and modern masters.

Kraushaar Galleries, 680 Fifth Ave.—American paintings.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Little Gallery, 29 West 56th St.—Hand wrought silver by American craftsmen and Lapparra of Paris, through the summer.

Macbeth Gallery, 15 East 57th St.—Exhibition of a group of paintings reviewing the season's exhibitions at the Macbeth Gallery, through June.

Macy Galleries, 6th Floor, East Building.—Exhibition of Currier & Ives prints, including views of old New York.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Exhibition of the H. O. Havemeyer collection, through November 2nd. Exhibition of Coptic and Egypto-Arabic textiles from the Museum collection and a loan exhibition of Fire-arms of the XV-XIXth centuries, through October 31st. European and American samplers of the XVIIth through the XIXth century, continued through September 30th. Loan exhibition of Japanese peasant art, etchings by the Tiepolo family and prints (selected masterpieces) continued.

Milch Galleries, 108 West 57th St.—Exhibition of selected American paintings, through the summer.

Montross Gallery, 785 Fifth Avenue.—Exhibition of paintings by George Laszlo, to June 14th.

Roland Moore, Inc., 42 East 57th St.—Chinese art.

Morton Galleries, 49 West 57th St.—Contemporary American watercolors and paintings.

Museum of Modern Art, 730 Fifth Ave.—Paintings by Homer, Ryder and Bakina, to June 4th. Retrospective exhibition of works in former Museum showings, June 15th to October 1st.

National Academy of Design, 215 West 57th St.—Annual members exhibition.

National Arts Club, 15 Gramercy Park.—Members' Annual Exhibition of small paintings, through the summer.

J. B. Neumann, New Art Circle, 9 East 57th St.—Mixed show of European and American moderns, through the summer.

The New York Historical Society, 76-77th Streets, Central Park West.—Exhibition of a selection of bookplates by American and foreign artists, with a special showing of the work of the late Sidney L. Smith, collected by Mrs. Bella C. Landauer, in the portrait room, to September 30th.

New York Public Library, 476 Fifth Ave.—Corridor, third floor, early views of American cities. Portraits in Lithography, Room 321, until October. Exhibition of 50 books of the year by the American Institute of Graphic Arts, Room 112. The Print Room's annual exhibition of recent additions. Exhibition of books, manuscripts, pictures, etc., in memory of George Edward Woodberry, to June 30th.

New York School of Applied Design for Women, 160 Lexington Ave.—General exhibition.

Newark Museum, 49 Washington Street, Newark, New Jersey.—Exhibition of early American and European wrought iron, through the summer.

Newhouse Galleries, 11 East 57th St.—Decorative portraits and landscapes of the XVIIIth century.

Arthur U. Newton, 4 East 56th St.—XVIIIth century English portraits and sporting pictures.

O'Hana and O'Hana, Inc., 148 East 50th St.—Spanish and French antiques, primitives, objets d'art.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Pearson Gallery of Sculpture, 545 Fifth Ave.—Antique and modern bronzes.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits of famous persons by well known sculptors.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of recent drawings and oil sketches by Maurice Sterne, to June 14th.

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Roerich Art Center, Riverside Drive at 103rd St.—Exhibition of paintings, drawings and watercolors by Gelman, Ravenson, Seyfort and Van Konijnenberg, June 7th to July 7th.

Rosenbach Galleries, 15 East 51st St.—Exhibition of an XVIIIth century Aubusson tapestry, an XVIIIth century petit point pole screen and painted leather six-fold panel screen.

Rosenbach Galleries, 202 East 44th St.—Antiques and decorations.

Paul Rosenberg & Company, Inc., 647 Fifth Ave.—Modern French paintings.

Schwartz Galleries, 517 Madison Ave.—Sporting and marine paintings by various artists.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Paintings, tapestries and furniture.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of Art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Marie Sterner Galleries, 11 East 57th St.—Exhibition of silhouettes by Ugo Mochi, through May 31st.

Valentine Gallery of Modern Art, 45 East 57th St.—Summer exhibition of paintings by Matisse, Picasso, Derain, Dufy, Segonzac and others.

Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th St.—Early English walnut, needlework, mirrors, mantelpieces, paneled rooms in oak and pine.

Weyhe Gallery, 794 Lexington Ave.—Exhibition of bronzes and lithographs by Honoré Daumier and a group showing of watercolors and drawings by P. Wilcox, H. Brown, S. Charles, B. Ashwood, M. Johnson, S. Berman and J. Warneke, to June 7th.

Wildenstein Galleries, 641 Fifth Ave.—Old and modern French masters.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Selected group of paintings, old and modern.

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June 24—The collection of Ed. von Grützner.

Sotheby's

June 2-4—The library of the Duke of Leeds.
June 16-19—Valuable printed books, illuminated and other mss. from various collections.

PARIS

Georges Petit Galleries

June 2—Oriental works of art, making up the collection of the late M. Jacques Doucet.
June 5—Antiquities, furniture.

Hotel Drouot

June 17 to 21—Sauphar collection, Oriental, Renaissance and antique works of art.

VIENNA

Cassirer-Gluckselig

June 11-13—Part I of the Figdor collection.

Dorotheum

June 4-6—Paintings, embroideries, antique glass.

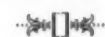
MILAN

Ulrico Hoepli

June 18—Manuscripts, incunabulae.

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